



# The MODERN LANGUAGE FORUM

Organ of the Modern Language Association  
of Southern California

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## ASPECTS OF PENINSULAR CIVILIZATION

SEVEN hundred years ago King Alphonso of Castile included in his history of Spain a chapter which bears the title: *Concerning the praise of Spain and her endowment with all good things*. He tells how the Goths, in search of new lands, had wandered far over the face of the earth, and having tried out many a fair spot to make their permanent dwelling place, they found that Spain was the best of all:

For this Spain of which I speak is like an earthly paradise; through it flow many rivers and between them are mountains and wide expanses and valleys watered by brooks and fountains and wells. Abundant is her grain, delightful the fruit, plentiful her fish, and pleasant the milk and all produced from it. Game there is in plenty, large are the flocks and herds, and many her horses and beasts of burden. Secure in her castles, happy in her good wines, she rejoices in her abundance of bread. She is rich in all the metals and precious stones, productive in silk and all that is manufactured with it; sweet is her honey and bright the light of her wax, plentiful her oil and saffron.

Her people are resourceful, brave, and of great prowess in conflict. They bear burdens easily, are loyal to their land and master, assiduous in study, courteous in speech, and gifted in all good things. No land on earth compares with her in abundance, nor is any her equal in fortresses, and few there are in the world as great as she is. Oh, Spain, there is no tongue nor gift to tell how fair you are.

In similar words this praise has a respectable ancient lineage. It had been voiced in the *Crónica gótica* of San Isidoro and in the *Crónica* of Lucas, Bishop of Tuy. Apparently, from the *Crónica general* of Alfonso it got into one of the *romances* on King Rodrigo. Because of its tragic pertinence and poignancy today it is worth quoting:

Madre España, ¡ay de tí!,  
en el mundo tan nombrada,  
de las tierras la mejor,  
la más apuesta y ufana,  
donde nace el fino oro,  
donde hay veneros de plata,  
abundosa de venados  
y de caballos lozana;  
briosa de lino y seda,  
de óleo rico alumbrada,  
deleitosa de frutales,  
en azafrán alegrada,  
guarnecida de castillos,

y en proezas extremada;  
por un perverso traidor  
toda serás abrasada.

Innumerable books have been written about Spain since these words were set down in the middle of the thirteenth century. Countless are the travelers who have visited the land. Unhappily their accounts have not always been as glowing and eulogistic as that of the patriotic king. Too many books and criticisms have hitherto been severe, unsympathetic, and often unintelligent. But today we should be in a position to right some wrongs which have become almost traditional; we should discount hostile judgments based on misunderstanding and prejudice. Above all, we must examine dispassionately how and why national antagonisms are formed, and we must consider objectively, with the historical mind, those peculiar national and racial characteristics which have their roots deep in the soil, which are fostered by the vicissitudes of climate, by war and conquests, by the vagaries of history, and by the moral and spiritual forces of religion, education, and the like.

Hostility to the Spanish people is an ancient political phenomenon, but does not assume a definite and frequently expressed antagonism until sometime after the discovery of America, when Spain had become more inextricably entangled in European affairs. This antagonism found such definite expression by prominent writers that a few typical examples may prove to be both enlightening and entertaining. Foreign criticism leads us to suppose that by 1600, or a little earlier, Spain and her people had lost practically all the virtuous qualities extolled by Alphonso *el sabio*. Indeed, the great satirist, Francisco de Quevedo, felt impelled (1609) to write a *Defense of Spain against the calumnies directed against her by foreigners*. He says:

Spaniards have treated these [calumnies] with commendable contempt, whereas our shameless foes have assumed that our attitude of indifference is a silent confession of guilt; but it angers me most to see their talk directed against our Faith, traditions and Saints, as, for example, Saint James who, they say, was never patron of Spain and never resided here. Unhappy Spain, I have a thousand times pondered over your antiquities and your records, and find no reason to justify this persecution. Is it not the last straw that while we are hated by all nations and meet with punishment, prison and inhospitality at the hands of all, our Spain has been to everybody equally a hearth and a fatherland? Who is there who does not call us barbarians? Who does not say that we are mad, ignorant, and proud, although there is no vice of which we are guilty that we do not owe to communication with them? Our Holy Inquisition would have been unnecessary if such men as Melanchthon, Luther, Calvin, Zwingli had not laid hands on our Faith. God in the past has fought on the side of some of our leaders and sent his angels to others. All victory is due to Him. As Lord of our armies, many times He aided us through the



intervention of our Patron, Saint James; at others, with the Cross, which, destined to conquer death itself, gives life to all whom it leads, for it is the standard of God. We were his militia at the battle of Navas de Tolosa [1212]. God's right hand led the Cid to victory, and made Gama, Pacheco, and Alburquerque his own instruments in the Indies, in order that all idols might be destroyed. Who, but God, stood by Cortés to give him sufficient courage to achieve the conquest of the new world?

Quevedo thus bases his patriotic defense on the achievements of those famous Spaniards whose heroic deeds freed the sacred land of Spain and exalted her holy faith. Parts of his defense show unusual naiveté not to say mediaevalism for so learned a man; but some concession must be made to the intensity of his religious convictions. We must not overlook the readiness with which devout people of other nations, and not only in Spain, arrogated to themselves the sole right to divine favor and intervention. At the very time when Quevedo penned the above-quoted words, Lord Bacon in England wrote in his *Considerations touching a war with Spain*

"that she was no giant, but even if she were, in case of war it would be but as it was between David and Goliath, for God is on our side";

and again, referring to the destruction of Phillip II's great fleet in 1588, he says

"according to the curse in the Scripture the Armada came out against us one way and fled before us seven ways."

No less strange does it seem that great minds should indulge in idle bragging. Francisco de Borja wrote:

Never have the English been successful against our Indies and our fleets unless it was because of storms or inequality of numbers, or when our coasts were unprotected and our ships unarmed.

And Lord Bacon again counters with a similar boast:

You do not find that for this age, take it for one hundred years, there was ever any encounter between Spain and England of importance either by sea or land, but the English came off with the honor . . . When it came to the charge, there appeared no other difference between the valor of the Irish rebels and the Spaniards, but that the one ran away before they were charged, and the other straight after.

To comprehend these mutual disparagements we must recall the rivalries which mark international relations during the sixteenth century; this was particularly Spain's greatest epoch in territorial expansion and, consequently, also in national prestige. Throughout this period not only the character and the personal valor of the Spaniard are constantly impugned, but his religious tenets and political philosophy also arouse hostility. Such an attitude on the part of the northern countries

was clearly the result of a profound misunderstanding, both of individual Spanish psychology and of the national character. A French noblewoman, the Countess d'Aulnoy, who visited Spain in the seventeenth century, views the Spaniards in a critical, yet not wholly unsympathetic manner. She contributes a novel and complex picture to the gallery of nations. I quote from a quaint contemporary translation:

The Spaniards have always past for Fierce and Glorious: This Glory is mixt with Gravity; and they carry it so far, that one may call it an extravagant Pride: They are Brave, without being Rash; yet they are accused for not being daring enough. They are Cholerick, Revengeful, without showing any Transport, Liberal without Ostentation, sober in their diet, very Presumptuous in Prosperity. They idolize Women; they are so prepossess in their Favour, that they shew no Discretion in the Choice of their Wives: They are patient to Excess, Obstinate, Idle; And as to the rest, Men of Honour, keeping their words, tho it cost 'em their Lives. They have a great deal of Wit and Vivacity; They are Prudent, Jealous without measure, Disinterested, bad Oeconomists, Close, Superstitious, great Catholicks, at least in appearance: They are good Poets, and write Verses with great Facility. They would be capable of Nobler Sciences, would they vouchsafe to apply themselves thereto.

As to their Persons, they are very lean, little, have a fine shape, comely Head, good Faces, fine Eyes, well-set Teeth, yellow and duskish Complexion; they will have one walk slowly, commend big Legs, and a little Foot, Shoes without Heels, parting the Hair on both sides, being strait cut, and kept behind their Ears with a great Two-handed Hat, an Habit always Black, instead of a Shirt, a Sword of a strange length, with a black Freize Cloak. All this must so dis-figure a Man, let him be otherwise never so well shaped, that they seem to affect a Garb the most disagreeable; and ones Eyes cannot with any Complacency accustom themselves to this Sight.

At the beginning of the eighteenth century, no less a personage than Montesquieu set down in his *Persian Letters* a comic analysis of the Spanish character, which has frequently been quoted:

Gravity is the trait in which the Spanish and Portuguese characters shine: it is manifested in two ways, by spectacles and by a mustachio. The spectacles demonstrate clearly that he who wears them is a man of consummate learning and buried in profound reading to such an extent that his sight has thereby become dim: every nose which is adorned or burdened by them may without contradiction pass for the nose of a savant. . . . It must be recalled that when a man has certain merits in Spain, as for example, when he has added to the qualities mentioned, that of being the proprietor of a great sword, or of having learned from his father the art of strumming on a discordant guitar, he no longer works; his honor is involved in the repose of his limbs. He who remains seated ten hours a day receives exactly twice the consideration given to one who sits only five, because nobility is acquired by sitting down. Although these invincible enemies of work parade a philosophical tranquility, they do not feel it in their hearts for they are always in love. They have the record among all men for dying of their tender emotions under the balconies of their ladies, and every Spaniard who has not thus caught a catarrh is not fit to be

called a gallant. They are pious in the first place, and jealous in the second. . . . they have trifling courteous ways which in France would seem out of place. For example, a captain never strikes a soldier without first asking his permission, and the Inquisition never burns a Jew without asking his pardon. . . . I wish they would establish a tribunal against those prime heretics who attribute to petty monastic practices the same efficiency as to the seven Sacraments, who adore all that they venerate, and who are so pious that they are scarcely Christian. You may find esprit and good sense among the Spaniards, but do not look for them in their books. Examine one of their libraries, novels on one side, and scholastic works on the other. You would say that these selections had been made and assembled by some secret enemy of human reason. The only one of their books which is good is the one which ridicules all the others. [This is the well known allusion to *Don Quixote*]. They have made immense discoveries in the new world, and they do not yet know their own country. . . . They say that the sun rises and sets over their country, but we must confess that during his course he meets only ruined fields and deserted lands.

This absurd passage from Montesquieu has generally stirred the wrath of Spaniards rather than their sense of humor. Still, in the midst of the ridicule there is a small nucleus of truth, and Montesquieu added to older current accusations others that were destined to be repeated during the eighteenth and nineteenth centuries, namely, those directed against false piety and indolence. The chief weakness of Montesquieu's criticism is that he lumps together two peoples with such distinct psychologies as the Spanish and the Portuguese. In his work called *The Present State of all nations . . . of the Known World* (1769), Smollet, presumably as an eighteenth-century Englishman, shows unusual acrimony toward the religion of Spain, in which he sees only false zeal and superstition attributable to the blindness and ignorance of the people. God and Christ, he says, are respected less than the Virgin or the Saints; wherever men are forbidden to use their reason and where the Scriptures may not be read, religion becomes a farce and the people become slaves of the clergy. To Smollet the great bogey is the Inquisition, regarding which he has the usual foreign point of view. If you do not work Saturdays, he says, and refuse to eat pork, you will be taken for a Jew or Mohammedan, deprived of your property, and burned alive. Spaniards are by nature intelligent, but progress is impossible as long as the clergy possess the wealth and wield the power to suppress science and liberalism.

It would be gratuitous to point out the flimsiness of these criticisms which bear testimony to the traditional ignorance and antagonism displayed by the English point of view; they also prove that writers in England and France had little if any acquaintance with the positive merits and progress which Spain had made in the eighteenth century.

Objective historical treatment will find in the Spain of Charles III disparity and backwardness when compared with France and England; but justice compels the critic to make all possible comparisons, since these are of supreme scientific importance in diagnosing the rise and decadence of what surely was a significant civilization. Neither Smollet, nor any of the eighteenth-century cavilers whose indignation was periodically stirred by Spain's religious and social history, displayed any capacity to grasp the divers elements of the Spanish genius; they were quite ignorant about the definite contributions which Spain made at that time to historical investigations, as was manifest in many works of erudition. This is not the place to point out the fruitful labors undertaken by Spanish scholars in the fields of literary and political history; they include investigation in the nation's archives, studies of chronicles, laws, state papers, examination of national economic conditions, church history, and the like. This resulted in extensive publications of documents previously unknown.

Spain's backwardness and bigotry continued to sit upon the English conscience, and in the first third of the nineteenth century the British Bible Society sent to Spain, as its agent, one George Borrow "for the purpose of printing and circulating the Scriptures" in that benighted land. The result of Borrow's peregrinations throughout Spain, which extended from the years 1835 to 1839, was his noteworthy compilation called *The Bible in Spain*, being an account of his many travel experiences. The book has been considered one of the best adventure stories in English, and will always be a valuable document on the Spain of the early nineteenth century. No traveler who ever visited the peninsula came into closer contact with the common people. Although Borrow ridiculed many features of Spanish life from the narrow angle of his own beliefs and prejudices, although his observations were somewhat distorted by a powerful imagination, he did become acquainted with the highways and by-ways of the country, with town and village and their inhabitants, as have few men in our time. Spanish historians have always resented his patronizing tone as of one racially superior, and have looked upon him as an impertinent intruder who ought to have been evicted and thrust across the frontier together with his pious cargo. Indeed, the attitude of the natives who endured his presence and treated him hospitably, was clearly proof of Spain's tolerance of foreigners. For Borrow was not only much given to prying into the business of others, to preaching reform and enlightenment, but he also desired to implant in the mind of the veriest clod of the fields the superiority of the English religion and of the British Bible Society over popery and the Catholic Church. Spending considerable time in Spanish jails became a kind of

avocation with him, owing to frequent collisions with the authorities. Nevertheless, Borrow's opinions are indispensable. He writes:

For Spain, at the present time, . . . I entertain the warmest admiration; she is the most magnificent country in the world, probably the most fertile, and certainly the finest climate. Whether her children are worthy of their mother is another question, which I shall not attempt to answer: but content myself with observing that amongst much that is lamentable and reprehensible I have found much that is noble and to be admired, much stern heroic virtue, much savage and horrible crime, of low vice very little, at least among the great body of the Spanish nation with which my mission lay; for it will be as well here to observe that I advance no claim to an intimate acquaintance with the Spanish nobility from whom I kept as remote as circumstances would permit me: *en revanche*, however, I have had the honor to live on familiar terms with the peasants, shepherds and muleteers [one might add gypsies] of Spain, whose bread and *bacalao* I have eaten; who always treated me with kindness and courtesy and to whom I have not infrequently been indebted for shelter and protection. I believe that no stronger argument can be brought forward in proof of the natural vigor and resources of Spain and the sterling character of her population, than the fact that at the present time she is still a powerful and unexhausted country, and her children still, to a certain extent, a high minded and great people.

He then seems to offer an apology for holding such an opinion in the face of British tradition, for he adds:

Strange as it may sound, Spain is not a fanatic country. I know something about her and declare that she is not nor has ever been: Spain never changes. It is true that for two centuries she was the she-butcher, *La verduga*, of malignant Rome, the chosen instrument for carrying into effect the atrocious projects of that power. Yet fanaticism was not the spring which impelled her to the work of butchery: another feeling in her, the prominent one, was worked upon—her fatal pride. It was by humoring her pride that she was induced to waste her precious blood and treasure in the Low Country wars, to launch the Armada, and do many other equally insane actions.

This quotation deserves to be given fully because Borrow is such a good example of a certain type of critic, who, when speaking objectively of the common people whom he knew, is sound and reliable. He is singularly wrong-headed and unhistorical when he attempts to analyze the political and religious motives which actuated the Spain of the past. Borrow's book was widely read, often reprinted, and exerted much influence on English opinion.

An important contemporary was Richard Ford, the author of Murray's valuable first *Hand Book of Spain*, a reliable document on the customs of the Peninsula in the early nineteenth century. Ford had no axe to grind nor Bibles to sell, and therefore devoted himself to a detailed study of Spanish customs, of the nature of the land and its resources. He discusses such things as might or might not appeal to



an English gentleman traveling through the country. Ford laid his finger on many of the salient qualities of the national character and wisely refrained from irrelevant animadversions on the causes of Spain's decadence. He also understood the peculiar qualities of the people better than did Borrow. He was one of the first to point out how Spanish regionalism, the love of one's own province, has continued almost unaltered through the centuries in spite of the political union of the various parts. He noticed the many distinctions in the "language, costume, habits, and local character which vary no less than the climate and productions of the soil."

It would be far from easy—he writes—to predicate any single thing of Spain or Spaniards which will be equally applicable to all its heterogeneous component parts. . . . To the spot of their birth, all their recollections, comparisons and eulogies are turned. Nothing to them comes up to their particular province, that is their real country. . . . Thus the virility and vitality of the noble people have been neutralized: they have indeed strong limbs and honest hearts, but a head is needed to direct and govern: hence Spain is today, as it always has been, a bundle of small bodies tied together by a rope of sand, and being without unison is also without strength, and has been beaten in detail.

It is refreshing to find in Ford no echo of the traditional virulent diatribe against popery and bigotry.

Buckle, the last of our English roster, has left us his ambitious essay on *The history of the Spanish intellect*. In this brilliant but fragmentary analysis Buckle's wide reading is matched only by the consistency with which he misinterprets the spirit of his sources. He summed up the causes of Spain's decline in a peculiarly inadequate phrase "loyalty and superstition." Such a summary could have been reached only by a rationalist incapable of following the various currents which flowed into the great stream of peninsular civilization.

Our own Washington Irving traveled in Spain at the same time (1829) as Ford and has left a record of his observations, which have charm because of their rare old-fashioned flavor. Few writers are as free from prejudice, as full of genuine sympathy:

We laid in an ample stock of good humor—he says—and a genuine disposition to be pleased: determining to travel in true contrabandista style: taking things as we found them, rough or smooth, and mingling with all classes and conditions in a kind of vagabond companionship. It is the true way to travel in Spain. With such disposition and determination, what a country it is for a traveler, where the most miserable inn is as full of adventure as an enchanted castle, and every meal is in itself an achievement. Let others repine at the lack of turnpike roads and sumptuous hotels and all the elaborate comforts of a country cultivated and civilized into tameness and commonplace: but give me the rude mountain scramble, the roving haphazard wayfaring, the half wild yet frank and hospitable manners which impart such a true game flavor to dear old romantic Spain.



In spite of the charm of this kind of description, the last note leads me to add that no little amount of harm has been done to Spain by over-emphasis of the so-called *romantic* features of the land and people. Notably during the romantic movement, which coincides with Washington Irving's own day, Spain became the happy hunting ground for extravagant, colorful themes, so characteristic of the Hugos, the Heines, and the Byrons of the period. In the imagination of many European writers, Spain is a country in which abound dark, mysterious, grave, and silent creatures who move about concealed in their cloaks, armed with daggers, who lurk in gloomy places by day or may be discovered with their guitars in the moonlight; there also live black-eyed damsels associated with dance and castagnettes, constantly involved in scenes of jealousy, revenge and assassination. In this the Spaniards were not a little to blame themselves, for they also contributed to the extravagant portrayal of their own people. They in their turn took up the romantic movement, and imitated often in an unoriginal way what had come to them from without. When Spanish writers adhere strictly to the spirit of their own literature, they can readily find material of a romantic cast, but without the forced note and exaggerated color given to peninsular themes by foreign writers.

This distorted picture of the Spanish people has been accepted through the centuries and such attributes as benighted, moribund, decadent, cruel, savage, ignorant, and the like, have become rooted tradition. In the light of the present tragic upheaval the ancient accusations of popery must be carefully weighed, for they can now refer only to certain groups of the body politic. In recent years attempts in scientific analysis of the Spanish race have been made, both at home and abroad, and a distinct advance is to be recorded in the works of Ganivet, Altamira, Ortega y Gasset, Lea, Havelock Ellis, and others.

It is an almost insuperably difficult task to give a brief resumé of the origin and development of Spanish culture, to explain the growth through the centuries of the national character. There can be no more fascinating study, but because of its complexity, no presentation can hope to be wholly satisfactory. After thirty-five years of intimate association with the people, I still hesitate to make assertions which further experience always prompts me to modify.

The various peoples of the Iberian peninsula collectively known as Spaniards, but spoken of among themselves as Castilian, Aragonese, Andalusian, Catalanian, Asturian, Gallician, and the like, have in their personal and regionalistic traits clung to many of the qualities of their ancestors of ancient times. This is the point of departure for all consideration of the Spanish genius. The Iberian peoples of prehistoric

time occupied a vast stretch of land, the various regions of which are geographically separated from one another by rugged mountains. This isolation of groups or tribes is of importance, not only in considering their struggles for independence, but in comparing the gradations of culture and the different occupations of each group. In proportion as further study of the land reveals great variations in climate, extremes of temperature, sections of rain or of drought, of fertility or barrenness of soil, so we find the inhabitants dedicated to divergent occupations determined by the disparate conditions of the territory. Marked dissimilarity in the *mores* became inevitable, in some places nomadic conditions prevailed, in others agricultural or pastoral states were created. Where the natives resided near the sea, they developed a commercial life, and, in the mountain regions, they became acquainted with the use of metals. These gradations of culture and differences of occupations created friction wherever contacts took place. More advanced civilizations, more fertile regions, and greater wealth created areas of conquest for tribes less favored, but generally more warlike. Thus arose a struggle for existence with the concomitant development of strong individual traits, such as personal physical prowess, courage, independence in the regionalistic sense, love of liberty, and a strong tendency to insubordination. These traits were not readily curbed by the unstable power of local government; organized control sat lightly on the shoulders of the tribe. Owing to the isolation and the struggle of each group to maintain its liberty, the rugged and savage traits which characterize such a social state took root, and profoundly marked the spirit of the people throughout their subsequent racial modifications and historical development.

Then followed the successive invasions of peoples who were set in motion in the course of various centuries by land hunger and by commerce. They were attracted by the fertility of agricultural lands and the richness of pasture grounds; some were lured, above all, by the mineral deposits, the possession of which has determined so many stages of civilization in all parts of the world. The social mixture which resulted from the coming of Celts, Carthaginians, Romans, Goths, and Arabs, did not succeed in devitalizing the original Iberian character, and the efforts made by each conqueror in the course of invasion and subjugation to unify and control the many heterogeneous tribes met with failure in the face of indomitable resistance. Although Rome subdued the country sufficiently to impose her language, her laws and administrative system, although the Goths brought Christianity and the Arabs left an impress on speech and customs, on the laws, the schools, and the arts, the history of these conquests is largely one of internal

disorders; at no stage under these various rules is it possible to visualize a unified Spain. The culture of the victors in each case left a deep trace in the history of the Spanish people, but it was on the whole superimposed on the elemental tribal characteristics of each province. We must at various stages think of racial entities which were slow to fuse, such as romanized Iberians, catholic Goths, and Mohammedans who lived in juxtaposition, mingling to some extent only along the fringes of their contacts.

I do not wish to strain this point; for tribal independence was at length greatly modified through the introduction of Christianity in the form of Roman Catholicism. This hierarchy imposed on the local polities a powerful and skilful organization which formed the chief bond of union between the various regions of Spain. Thus the first successfully organized control over the provinces fell into the hands of the Roman Church and her bishops; coordinated action emanated from the church councils, and not from the lay government. Although tribal and regional independence in general tended to oppose any centralized monarchical power, the clergy succeeded in creating the first permanent bond, that of religious union. In the course of time this priesthood created a theocratic society in which the lay authority of the townships was more and more called in question.

The Church was especially favored in her course to power by the long struggle between the Christianized Spaniards and the Moslem invader. This struggle of eight hundred years' duration is the basic element of all subsequent Spanish development; it not only accounts for some of the more distinctive traits of the Iberian peninsula, but also explains the growing divergence between her culture and that of northern Europe, and the ensuing misunderstandings, of which I have given some illustrations.

To the Spaniard's love of the land, to his ancient struggle for independence, was now added a fervent devotion to the Christian faith in the form of Roman Catholicism. This he accepted with the elemental intensity already manifest in his ardent patriotism. His country and his creed became fused into a single force directed against any danger to either. The effective bond for all regions was the preservation of their common religion against the danger of the Mohammedan invaders at their very door. For eight hundred years the struggle to reconquer the land for Christianity went on. In the meantime the Indo-European peoples north of the Pyrenees remained free to pursue their course unimpeded because Spain had become the bulwark and the flaming sword which prevented southwestern Europe from becoming Moslem. Spain was imbued with two fundamental ideas which in those years

actuated her course and determined her civilization and character. The land must be purged of non-Christian invaders, and the Cross rise supreme over Europe. On the other hand, the rest of the continent could develop along diverse lines of creed and polity born of the liberalizing forces inherent in greater religious and political freedom. The resulting differences in the culture south and north of the Pyrenees are thus clear: that of Spain, intensely, narrowly patriotic and religious, that of the north gradually fostering progress in government, in education and in the art of living. To what extent these fundamental distinctions between the Spanish people and the other European nations were accentuated by the course of history immediately after the reconquest of the peninsula in 1492, we shall now consider.

While Spain was gathering momentum in her struggle with the Moslem, petty civil wars, local strife of ancient tradition went on; against the common enemy, united action occasionally was possible, but political unity had by no means been achieved. The priesthood, as the standard bearer of the Spanish cause, acquired an undisputed sway over the body politic, wielding influence at the council table in times of peace, or in camp, in times of war. Church and monarchy became closely linked in the national mind and connotations of patriotism included the people's faith no less than fealty to the ruling head.

Spain reached the end of the fifteenth century with a definite victory over the Arab, but with no securely established or unequivocally recognized central government. The authority making for centralization had been too recently organized and was still to be extended. The various kingdoms of the peninsula newly united under the joint rule of Ferdinand of Aragon and Isabella of Castile constituted a very loose federation. The "Catholic Monarchs" moved from city to city, demonstrating by the frequent shifting of their abode that no single metropolis could claim to be the real seat of the government; unlike the conditions in the centralized French kingdom, the Spanish sovereigns could not depend on the support of the ecclesiastical authorities during their absence. Instead of representing the king as his agents, powerful dignitaries forthwith proceeded to usurp some of his prerogatives as soon as the royal presence was removed. This will make clearer by what processes Spanish society became a theocratic one.

Up to the time of the discovery of America the strictly spiritual mission of the Spanish people to preserve Europe for Christianity is undisputed; with the conquest beyond the seas, a new era opens. The aim of the nation now becomes, first, to bring under Spanish economic sway the new lands with all their resources, and, second, to extend among their pagan inhabitants the promise of the Cross. Historically considered, the

character of these undertakings does not justify the interpretation that a spiritual or altruistic motive dominated Spain's new world enterprise as much as it had the old. Ferdinand and Isabella had been ardent crusaders against the Mohammedans. They were willing to extend their effort of subjugation on behalf of the Church beyond the Mediterranean into Africa; but their religious program was only a part of their project of unifying and of strengthening their own kingdoms. In this practical scheme of things, the commercial future of the nation was of deep concern to them. Other European powers had opened new markets, problems of supply and demand had acquired increasing importance, notably of those products which were brought from remote lands. Were these lands definitely to pass under the sway of others? Were the goods of the Orient to be controlled by rivals? Who should command the trade routes, and to whom would the new waterways which were bound to be discovered fall? These questions may be read in the economic history of the times, and they began to assert themselves with great vigor beside the struggle for religious supremacy. When, therefore, Columbus, one inquiring mind among the mariners of his time, insisted on the existence beyond the western horizon of an untried route to unknown islands and to a mainland connected with the known Far East, his conclusion was but an expression of the growing commercial ferment, of the search for new highways on the seas. As Humboldt has demonstrated in so masterly a fashion in his analysis of the era of discovery, the achievement of Columbus was the fulfillment of an historical necessity for which the ground had been cleared by the course of the ages. This historical necessity and the religious mission of Spain became linked, making it paramount that the Cross should accompany the explorer and the merchant.

With the acceptance of this double mission, the economic and the religious, we reach the highest point in the development of the Spanish people. At the same time their relation to general European progress assumes an aspect of intensified rivalry. The conquest of America had opened continents with physical dimensions and economic possibilities utterly undreamed of; it is equally manifest that the undertaking was a herculean one for the young state just created under Ferdinand and Isabella. After the conquest of Granada, Spain had reached the stage in which an opportunity to reap the fruits of peace would have been to her an immeasurable boon. The time had arrived to divert into constructive channels the energies of the country which had been unceasingly absorbed by hundreds of years of warfare. The vast expanses of tillable fields and pasture-land had been exploited to a very small extent. "Where peace had not been known upwards of two thousand years," says a noted writer



of the eighteenth century, "it was a miracle still to find grass in the fields and water in the fountains." The national income, the administration of the laws, the curbing of traditionally unruly elements among the nobility and clergy, the pursuits of commerce, building projects, and notably the education of the people demanded immediate consideration on the part of the government. To establish a united Spain on a foundation of enduring greatness, every available arm was needed. The energy and initiative of the Spaniard expended wholly on the peninsula at this crucial moment might have created a permanent power in Europe. To what position of domination Spain could have risen if she had remained unencumbered and the discovery and conquest of America had fallen to some other people, no one can say. As it was, the colonial greatness which she achieved was a house built upon sand.

The lure of the new world now opened gave birth to fantastic schemes and fomented rival ambitions over the land. The youthful spirit of adventure and inquiry which characterized the early Renaissance, might have been devoted more largely to intellectual quests; it was, instead, given magical opportunities in a boundless physical universe. Routine tasks at home were abandoned; a large part of the nation's energy was squandered in a spontaneous acceptance of the burdens and enterprises imposed by new continents. The great territorial acquisition won in a brief period of time laid a superhuman task on a governmental framework in no sense capable of sustaining it. The hasty expansion of the inadequate organization of Church and State once more disrupted the youthful energies of a nation not yet welded into a single body and still inclined to centrifugalism in government. As far as we can trust the statistics and imperfect census gleaned from the nation's archives, the population of Spain was diminished in the first fifty years of the conquest by almost twenty per cent, or something more than a million and a half of her people.

The natural bent of the common Spaniard toward democracy and independence found in the life of the Indies an ideal open road; but as was to be expected the rush of pioneers to the colonies during the last years of the fifteenth and the first decade of the sixteenth century could not be immediately controlled nor organized. Adequate authority could be set up only after manifold experience, which had to be gained in the midst of struggles, rivalries and misguided zeal. In the meantime the outlook of the Spanish people suffered a gradual transformation. Great areas of economic conquest, the sacred mission of carrying the Cross over lands the extent of which no one could foretell, the double dream of gold and power, speedily captivated the Spaniard and gave him a new self-consciousness, a feeling of pride and superiority over all other races on



earth. We have seen how, in the sixteenth century, the Spanish people became a dominant political power as in previous centuries they had been the chief religious bulwark against the Moslem. They now saw themselves destined through another manifestation of the Divine Will to extend Christianity over the new world.

Many of these dreams were bound to be a delusion. Spain had achieved a great empire; wealth "poured in," as is usually stated, in a relative sense only, that is, compared with the income of past epochs, but the people themselves were never enriched thereby. Whatever sources we examine, the evidence seems to point in a single direction. Much gold and silver and precious stones, pearls, spices, rare woods and the like, were imported, but there was at no time a "balanced budget," nor was any kind of surplus possible in the face of the mismanagement and extravagant expenditure of government. There is no evidence whatsoever that the Spaniards as a people reaped much individual profit from the Indies, or learned to lay aside a portion of their income. Such wealth as came into Spain went to a few privileged persons, just as great estates fell more and more into the hands of a small number of noble proprietors. We hear of sumptuous costumes, but the evidence is that there were only few backs privileged to wear them. Certainly during the greater part of the sixteenth century, under the reigns of Charles V and Philip II, the government was always in dire need of funds; the representatives of the people, called together to vote the necessary taxes, incessantly protested that the people had no means, that they had already been squeezed to their last maravedí. Even if we discount the traditional wailings of the average citizen who is willing to die for his country, but dislikes to pay taxes for it, it is clear that the people had no cash balance nor any tradition of saving money. Spain was by this time too deeply committed financially to make a thrifty economic future possible. Throughout Europe she was incessantly undertaking military expeditions. In the new world, her ventures of subjugation drained the larger portion of what the colonies produced. A scientifically managed revenue was a thing unknown in Spain, nor were there treasury experts trained in political economy and finance.

It is not a little to be considered—wrote Lord Bacon—that the greatness of Spain is not only distracted extremely, and therefore of less force; but built upon no very sound foundations, and therefore can have the less strength by assured and confident confederacy. . . . Spain is a nation thin sown of people, partly by reason of the sterility of the soil, and partly because their natives are exhausted by so many employments in such vast territories as they possess.

The simple democratic taste of the people never prompted the acquisition of extensive landed property; they had no conception of our modern

investments, such as makes for social security, no one seems ever to have imagined such a thing as a bank account to be drawn on at pleasure for the sake of a more comfortable daily existence. The Spanish middle class citizen has not to this day acquired the habit of establishing an elaborate or costly habitation; at the period of Spain's proud position among European countries even the houses of her noblemen and wealthy bourgeois were with few exceptions relatively small and simple; only by comparison with the humble and even dingy dwellings of the common people, consisting of a single story, did they seem spacious and sumptuous. This is the conclusion to be reached whether we read public documents, memoirs, chronicles, fiction or travel narratives, whether we examine maps and descriptions of cities, or consider the nature of towns and villages in the light of dusty records or what they actually are today. The Madrid of Philip II had the reputation of being the least attractive capital of Europe. This was not due primarily to utter absence of hygienic appointments nor to a more defective sense of beauty than was to be found in other European capitals; rather to the fact that there was no general private wealth available to build a beautiful city.

Within a few decades after the discovery, the peculiar character of the Spaniard had become accentuated. There was the patriotic pride in his country's mission, a pride which often concealed his poverty; there was his strong individuality and unmistakable insubordination rooted in the distant past, there was his readiness to face danger or adventure with a constant dislike of menial labor and the routine crafts, there was evident a highly developed realistic sense manifested in literature, in chronicle, in the laws and even in the fine arts.

Many of these qualities were misunderstood by foreigners. Their remarkable fusion in the Spanish people made them appear to outsiders more like aggressive patriotism mingled with religious intolerance. In the days of Shakespeare the Spaniard's air of aloofness and superiority was readily turned into caricatures of posturing and boasting, but it is permissible to infer that the criticisms voiced by English writers were prompted largely by economic rivalries and religious antagonism.

In the century which followed the opening phase of the conquest, the careers and achievements of the conquistadores were enveloped in a romantic glamor by oral accounts and published chronicle. This is as unhistorical as it is out of keeping with the Spaniard's sense of reality. It is difficult to take Cortés or Magellan, in the midst of their bitter privations and gruelling hardships, for romantic personages. Just as the nineteenth-century literature distorted pictures of Spain and Spanish customs, so accounts of the age of discovery, colored by a romantic mood, painted a perverted portrait of the national character. This artificial

type had by the time of the romantic movement become the pirate *par excellence*, the gold-seeking, blood-thirsty adventurer, the cruel subjugator of the Indian. A critical Spaniard is willing to place the true picture halfway between the much repeated patriotic eulogy and an excessive measure of guilt. The latter is irrefragable in some cases; on the other hand, the Spaniard's achievements in American colonization have grown more and more astounding with time. These achievements have been due to his dominating gift of dealing with the realities of the new world in proportion as he has met them; they have confuted the common accusations which attributed to him only an unpractical sense, cruelty and misgovernment.

Let me dwell a moment on the Spaniard's sense of realism in aesthetic realms. Spanish literature is at its best an unvarnished study of manners and morals, a *critique de mœurs*. Painting boasts of great realists such as Velázquez and Goya. Sculpture and wood-carving show impressive attempts to produce life-like effects. In many churches are preserved images of Christ and of Saints whose bodily sufferings were brought home to the people by an almost repugnant representation of blood and wounds. Religious festivals, such as the celebration of Corpus Christi, have since time immemorial furnished an opportunity to bring forth these images into the market place; Biblical scenes of pronounced crudeness and realism, intended to represent every phase of anguish and physical pain, were paraded on certain Church holidays. This satisfied the common people's matter-of-fact idea of piety; it expressed their familiar relationship to protecting saints, to the Virgin and her Son in a naïve and tangible form. There are also *autos sacramentales*, festival plays acted in connection with Corpus Christi, in which crass details appear side by side with devotional and sentimental features. Thus even religious material of a symbolistic or abstract nature is shot through with realistic elements.

Spanish literature likewise reflects a philosophic trait of the Spanish character, very typical of the common man, namely a stoical indifference to fate. According to this stoic point of view the lessons of experience, no matter how repetitious they may be, do not explain the irrational pattern of life. They make clear rather that the brain alone can give but unsatisfactory answers to the questioning of the heart. Therefore, the Spaniard, with few exceptions, has tended to discard all speculation, producing a static attitude of mind which buttressed the national faith, and gave it additional security against a progressive world. When modern criticism has protested that such a philosophy seems pusillanimous in the face of the unsolved riddle of existence, the Spaniard has shrugged his shoulders with customary stoical indifference to the question.

If to be a stoic means to make few demands on a material world, the Spaniard has deserved that title. Travellers have repeatedly remarked on the simplicity and primitive character of his *mores*, his disdain of unnecessary chattels, his resistance to changes in social forms and manners; even when a few outward improvements have been introduced to keep pace with the progress made elsewhere, his first reaction is one of doubt and suspicion. His conception of life's essentially routine features has, up to recent times, yielded with reluctance to innovations. An interesting example within our own day was the reaction of the Madrid populace to the metropolitan underground railway when this was first opened. Many simple souls, according to the daily press, notably of the uneducated class, hesitated a long time before descending into the bowels of the earth. Even if this thing were not "*obra del demonio*," could they rest assured of ever again coming to the surface? Such new-fangled undertakings, they argued, rarely succeed and do not fit into the old accepted pattern of things.

Stoicism is thus found deeply imbedded in the Spaniard's philosophy, developing in him patience and fortitude. "Mis esperanzas," says a disillusioned modern writer, "se van hundiendo lentamente por el horizonte." No nation has had to suffer such catastrophic historical adversities. We have seen how the completion of the great Spanish edifice in the peninsula was made impossible by the claims of the Indies, which in their turn were destined to fall apart by their own unwieldiness. The backwardness of the mother country had a repercussion in the American colonies which shared her economic decline.

The Spanish character reveals many extreme contrasts and contradictions. We have seen that certain features of Spain's history lent themselves to romantic interpretation, such as her religious crusades against the Moslem and the conquest of America; it also has been stated that the practical side of the Spaniard's character is never sufficiently stressed. This efficient trait can best be illustrated in connection with the history of America, notably in the body of laws (*leyes de Indias*) devised for the organization of the large realms across the sea, and in the *Casa de Contratación* or Board of Trade at Seville. This institution included legislative, judicial and executive functions, and exercised control over the whole economic life of the people. Schools and universities sprang up under the direction of priests who were no less practical in mastering new and difficult problems of administration than they were zealous in spreading their theological doctrines. In their struggles with strange conditions, with difficulties which might have defeated any but invincible characters, the projects of the leaders were carried forward with a remarkable sense of the actualities of their mission.

One more trait of the Spanish genius remains to be considered. In marked contrast with realism, Spanish mysticism represents the furthest extreme to which the people went in the religious field; it expresses Spain's most elevated mood both in dogma and ethics. This manifestation of her literature and her art has proved difficult to judge, especially for the Protestant world. Mysticism and asceticism appear to give the lie to realism, which we found so deeply imbedded in the Spanish character, but they are only the obverse of the same coin. They constitute another vehicle through which the Spaniard could express a balanced philosophy of conduct. When Don Quixote discussed the well-known theme of the relative merits of arms and letters, he quite logically weighed the labors of the knight-errant against the privations and duties of the monk. To Cervantes both represented commendable aspects of society, the active life of the one balancing the secluded devotion of the other.

The great creations of Spanish mysticism fall into the century immediately following the era of the discovery of America. They derived a portion of their inspiration from the exalted program of winning the new world for Christianity, and from the patriotic task of suppressing every kind of heresy wherever it might raise its head. Both mystic and ascetic writers also have their roots in the counter-reformation which reasserted a purified service within the church. They were imbued with the same purpose which inspired the colonists engaged in the mission of converting the savage tribes entrusted to Spain. The chief mystics, being humanists also, added to their doctrine the essence of neoplatonism and thus gave voice to a philosophical and metaphysical aspect of Christianity, which definitely marks the thought of the Renaissance in Spain.

Spain's chief mystics did not dwell wholly in a world apart, separated from the activities of that unique century. It is characteristic of the Spanish genius that gifts seemingly in contradiction with one another should reside in the same personality, that extremes meet and become integrated in one and the same career. The sword and the pen were wielded by many famous Spaniards with equal skill, religious or mystical exaltation was not incompatible with a practical sense of the world. The church has canonized for their saintly lives a number of persons whose energies were spent in close touch with the routine of our common day. Santa Teresa, San Juan de la Cruz, among others, spent many years in administrative duties, in arduous tasks of reforming religious orders, in creating new foundations; but at moments, when worldly entanglements could be laid aside, they found time to set down those works which have given them a claim both to saintliness and to literary fame. Calderon, the dramatist of mystic themes, was a courtier, soldier, and man of the world, as well as priest; Quevedo, noteworthy as satirist and realist, was



the cleverest of swordsmen, and also wrote numerous moral works which testify to an ardent religious nature. Throughout Spanish literature we may note this peculiar manifestation of mingled spiritual and realistic thought. From ancient through medieval times to our own day, from Martial and Quintilian through the Archpriest of Hita to Galdós, Costa, Ganivet, Azorín or Unamuno, all strike now and then an idealistic note, yet at the same time hold before us the poignant, sordid or prosaic facts of everyday life. Mystic impulses have much in common with the spirit of the crusader, and the forces of reform, which are connected with such names as Loyola and Teresa of Avila, show a militant spirit, a capacity of cooperation and organization surpassing that of the lay government of the country. This fighting spirit cannot be isolated, and is to be found associated in one and the same personality with other-worldliness and piety.

In attempting to point out the salient features of the Spanish nation, I first presented various portraits of the race drawn by foreign writers of note. These portraits resulted in a meaningless composite of mutually contradictory qualities. It is manifestly false to depict a Spaniard as grave, proud, pious, bigoted, backward, cruel, moribund, decadent, and what not, without adding that a nation may be many things at some stage in its history, but cannot epitomize all the vices at once without becoming a caricature of human society. A dispassionate presentation of Spain's difficult mission of preserving Christianity in Southern Europe and her superhuman task of spreading her own civilization over a realm twenty times the size of the peninsula, demands the objectivity of careful historical analysis. Such a process would explain the growth of religious antagonisms, of commercial rivalries, of the political quarrels which once marked the troubled relations between Spain, England, and France. Criticism of any people naturally changes with every age, but its accuracy at all times depends upon the genuine knowledge which one nation can obtain of another.

I have touched on some of the achievements which formed Spain's contribution to the history of culture in the past and on the peculiar attitude of mind behind those achievements, namely, love of the land and preservation of the original tribal regionalism; exaggerated and often fanatical pursuit of the religious mission directed by a forceful and well-organized clergy; effective initiative, courage, a sense of realism and a highly developed primitive fighting spirit. These once represented the basic qualities from which emanated the Spaniard's devotion to his *tierruca*, his homeland, and his native pride. With the turning point in the nation's fortunes, his political perplexities, and his widespread poverty, his disillusionment, his turbulence, increasingly found expression.



Gravity and reserve, therefore, as the outward and visible signs of the Spaniard's character, did not always reflect his potentially explosive moods, as natural to him as to other Mediterranean peoples.

To resume, all misunderstanding of the Spanish character was fostered by differences of speech and dress, by disparity in morals and customs, by deep-seated racial dissimilarities, by antagonisms in religious thought, in education and the like. All these went hand in hand with the singular history of the Spanish peninsula. Antagonisms have by no means abated, but we are today attempting to penetrate the character of the country and its people so as to make clearer how they have achieved their peculiar civilization, to analyze and study whatsoever things are true, just and of good report, and if there be any virtue or any praise, to think on these things. To what extent that civilization is jeopardized by the civil war none can as yet say, but it has brought into tragic relief the extremes always manifest in the Spanish character. Noble creations in art and letters have sprung from a people capable of displaying the most primitive traits. These were fostered by lack of education and the deeply rooted traditional insubordination and lawlessness which have been discussed. Tragic, too, has been the fate of the people isolated from the enlightenment which spread over the rest of Europe, and incessantly troubled by misgovernment and civil wars. Not fitted by temperament for party government, the recent years have seen only a slight advance in a rational balance of political opinions. Lastly, the insidious propaganda made by all manner of extreme socialist doctrines among the poverty-stricken, uneducated masses has fomented the restlessness of the workers at last made class conscious. The inevitable end was a war of classes.

Only the course of time can permit the hope that we shall at some distant day return to the first description of Spain by King Alphonso and find his fair land restored to its rich endowments, and renewing its worthy achievements. A quaint legend tells us that once a king of Spain was walking in his garden when Santiago, the Patron Saint of Spain, appeared to him to grant the king the privilege of three favors. "First, I desire for my country," said the king, "a beautiful climate, a fertile soil, with all the gifts of earth's products." "Your wish shall be granted," said the Saint. "Let Spain be blessed with valiant sons and beautiful daughters," continued the king. "That also I grant," said the Saint. "May Spain," demanded the king as a final plea, "always be favored by good government." "Never," cried the Saint, "for if I were to grant you good government in addition to all your other blessings, the angels would descend from heaven to dwell in Spain."

*University of California*

RUDOLPH SCHEVILL

## HEBBEL'S CONCEPTION OF THE POET AND POETRY

IN spite of the intimate relation between literary criticism and literary creation, it seldom happens that a great critic and a great creative genius are united in one person. Yet an occurrence of this kind is of the greatest significance, for, since no one can have a direct insight into the process of poetic creation but the poet himself, he has an inestimable advantage over the rest of us in the analysis and evaluation of poetry.<sup>1</sup> Although this advantage is offset by the fact that creative and critical genius usually do not go together, occasionally we do meet with a personality who combines these faculties. German literature can point to several figures of this sort, such as Lessing, Goethe, Schiller, and some of the Romanticists, but there is no German poet in whom creative and critical genius are more evenly balanced than in Friedrich Hebbel, who combines creative inspiration the spontaneity of which we cannot challenge and critical insight as deep and objective as we can find in the greatest of theoretical minds.

It is of course impossible to demand that Hebbel keep his poetry and his criticism absolutely distinct from each other, that his literary creations be uninfluenced by speculative theory and his theory not partake of the qualities of poetic expression. Just as Hebbel's literary works are almost notoriously speculative, so his theoretical writings are in large measure poetry, and occasionally it is difficult to tell whether a work is primarily a poem or a theoretical exposition. But in his best work Hebbel combines the two elements without confusing them; the intellectual approach does not lame the poetry and the theory is personal and inspired without being any the less objective.

As a critic Hebbel is best known for his theory of the drama, but this theory is only one aspect of a comprehensive conception of poetry and of art in general which is ultimately grounded in Hebbel's basic life philosophy. His critical utterances are spread over a large part of his writings: the diaries, the letters, the critical essays, *Michelangelo* and the prologue to *Der Diamant*, and several of the lyric poems. They range from pithy aphorisms to detailed expositions. But Hebbel never attempted a systematic presentation of his whole poetic theory, and it would be dangerous to try to piece one together out of his numerous disconnected statements. The best one can do is to trace the basic unity in Hebbel's approach to specific problems of poetry.

Hebbel regarded the artist as a person able to transcend his limited personal existence and put himself in touch with the whole of the universe. In the work of art he imparts this experience to all mankind,

<sup>1</sup>In this study the word *poetry* is used with the broad meaning of German *Dichtung*, applying to prose and verse forms alike.

and in this way he enables us to break through the shell of our finite experience and commune with the infinite, to become aware of the connection of our own experience with the universe of which we are a part. Thus by communicating his own transcendent experience to the rest of us, the artist mediates between us and the universe. Poetry is one form of art, one means of bringing to our consciousness the universal totality, but, like all art, it can only present this infinite totality to us through a concrete, finite experience. "Der Dichter muss durchaus nach dem Aeusseren, dem Sichtbaren, Begränzten, Endlichen greifen, wenn er das Innere, Unsichtbare, Unbegränzte, Unendliche darstellen will."<sup>2</sup> And conversely, the poet can only portray individual experiences in their infinite context. This conception of poetry as presenting the universal or infinite in concrete, finite form is the foundation of Hebbel's poetic theory, and in considering the rest of his ideas on the subject it will be seen that they are all grounded on this one principle.

The poet can only give his poems an infinite significance by experiencing the infinite himself. His talent consists in the faculty to transcend finite experience, "to wrap the universe about himself like a cloak" (das Universum, wie einen Mantel, um sich herumziehen).<sup>3</sup> Through artistic intuition he is able to partake of life in its most varied forms and free himself of limitations which he can never transcend externally.<sup>4</sup> This union with the whole of nature implies a sharing in all human experience. The poet is the representative of humanity, and every experience of his fellow-men is his own. "In der Brust des Dichters hält die ganze Menschheit mit all ihrem Wohl und Weh ihren Reigen."<sup>5</sup> He must express all sides of man's experience, even those that seem opposed to each other. It is his business to see the higher unity behind all apparent opposites, to realize that they are all only different aspects of the one universal life.<sup>6</sup>

The greatest advantage the poet has over other critics is in the analysis of the actual process of poetic creation. Here Hebbel's views are particularly significant. The first thing to be considered is what the poet has to accomplish in creating a poem. Hebbel summarized this in the following succinct statement: "In dem echten Dichtergeist muss, bevor er etwas ausbilden kann, ein doppelter Process vorgehen. Der gemeine Stoff muss sich in eine Idee auflösen und die Idee sich wieder

<sup>2</sup>*Tagebücher*, II, 106. This and all subsequent references, unless otherwise indicated, refer to Hebbel's *Sämtliche Werke*, ed. R. M. Werner, Berlin, 1904-1907.

<sup>3</sup>*Tagebücher*, III, 157.

<sup>4</sup>*Werke*, X, 4.

<sup>5</sup>*Briefe*, I, 176.

<sup>6</sup>*Tagebücher*, II, 339.

zur Gestalt verdichten."<sup>7</sup> In other words, the individual experience which is the immediate subject matter of the poem must first take on a universal significance and then be given a poetic form.

The artist in the process of creating is in a condition other men can never experience, the state of poetic inspiration. Hebbel carefully observed this condition as he experienced it himself and tried to determine its significance. He frequently compared it to the dream and to animal instinct. He believed that the inspired poet is not clearly conscious of what is going on in him and yet achieves something that ordinary consciousness could never accomplish, for the latter, applicable only to man's finite individual life, cannot experience the unity underlying all reality. The inspired poet casts off his individual will and consciousness and yields himself to the universal will, which controls him as nature controls the animal.<sup>8</sup>

An obvious corollary to this view is that poetic creation is involuntary. The real poet cannot create except when he is inspired, and industry and perseverance can never be a substitute for this inspiration. "Man kann sich auf's Dichten so wenig vorbereiten, wie aufs Träumen."<sup>9</sup> Conversely, the inspired poet cannot prevent himself from creating.<sup>10</sup>

On the other hand, Hebbel did not consider poetic creation a purely unconscious process. He thought that the conscious element is just as essential to it as the unconscious. It is consciousness which completes the process, giving form to the inspiration. "In die dämmernde, duftende Gefühlswelt des begeisterten Dichters fällt ein Mondenstrahl des Bewusstseyns, und das, was er beleuchtet, wird Gestalt."<sup>11</sup>

Having experiences different from those of other men, the artist quite naturally differs from them in his personal characteristics. Hebbel recognized this and pointed out some of the qualities which distinguish the poet from the rest of humanity. In the modern popular conception the poet is personally a freak, a man divorced from all normal earthly experiences. Even poets sometimes share this conception. Thomas Mann, with his feeling that the artist must lack the interests and experiences of the normal person, is one example. But Hebbel would not tolerate any such idea. He affirmed time and again that the poet has everything the normal man has and more besides. He differs from other people only in a positive way. In practical affairs he must be as energetic and competent as any man. Although as an artist he must make even contradictory experiences his own, as a man he cannot vacillate

<sup>7</sup>*Ibid.*, I, 260.

<sup>8</sup>*Friedrich Hebbels Briefwechsel mit Freunden und berühmten Zeitgenossen*, ed. F. Bamberg, Berlin, 1892, II, 190.

<sup>9</sup>*Tagebücher*, IV, 65.

<sup>10</sup>*Ibid.*, IV, 172.

<sup>11</sup>*Ibid.*, II, 47.

between opposite extremes. Although he is a dreamer in his artistic creation, in life he must be a man of action. For this reason Hebbel considered Goethe's Tasso the worst possible characterization of a poet.<sup>12</sup> Hebbel's poet transcends ordinary life only by first encompassing it. His genius does not deprive him of the ordinary human qualities but rather presupposes them.

The positive qualities which distinguish the poet from the ordinary man are those of artistic genius. This Hebbel considered to be a combination of talents every one of which is subordinated to the whole. Moreover, the talents must be combined with taste and critical perspicacity. Hebbel expresses this opinion in his essay *Wie verhalten sich im Dichter Kraft und Erkenntnis zu einander?* Here he emphasizes the fact that a poet who is unable to discern the best way in which to use his talents cannot have real poetic genius, for genius presupposes knowing how to use it.

One of the earmarks of the great poet is that with each creation he rises to a higher plane and thus always presents something new. Unlike the pseudo-poet, who can neither conceive nor desire anything higher than the easy superficiality he has already attained, the real poet always strives for higher development, and the goal seems to recede as he advances towards it.<sup>13</sup>

Owing to his unique experience of artistic creation the life of the poet involves problems and suffering unknown to the ordinary man. The very act of poetic creation is a painful one, for in it the poet must change a part of himself into a separate entity, just as the mother does in giving birth to a child. Moreover, the poetic career is a tremendous burden. The poet must consecrate his whole life to the development of his genius and sacrifice everything else to this end. But, unless he is an artist of the very highest rank, a Shakespeare or a Goethe, he will often be harassed by the doubt whether his genius is really great enough to justify the sacrifice.

Hebbel thought that one of the hardest problems the poet has to cope with is his relation to the public. Like the religious genius the poet is a prophet, and he must bear the persecution mankind always inflicts on prophets. He arouses the animosity of society by pointing out the discordant elements which disrupt its unity. Moreover the public is weak in literary taste, constantly misunderstands the poet, and gives mediocrity the preference over genius. Therefore the poet is bound to suffer at its hands.

Even worse, perhaps, is the suffering inflicted on the poet by his

<sup>12</sup>*Werke*, XII, 17 f.

<sup>13</sup>*Ibid.*, III, 97 f.



critics, the journalistic and academic authorities who repeatedly misunderstand and belittle him. They seek things in his poetry which are excluded by its essential unity, and, failing to see how poetry must reflect the individuality of its creator and his age, they criticize him for not following the example of his great predecessors. Still more aggravating to the poet is the malicious jealousy of inferior rivals who constantly endeavour to degrade all that is great in order to exalt their own trivial superficiality.

In spite of the pain all this causes him, the poet must try to see some higher purpose in the ignorance of the public, the pedantry of the critics, and the jealousy of lesser talents. Hebbel felt that the poet must transcend these troubles, must see that even they are connected with the higher necessity of reality as a whole, and thereby reconcile himself with his would-be enemies. This transcendence and the reconciliation made possible by it are embodied in Hebbel's dramatic portrayal of Michelangelo. Here the great sculptor stands as a symbol of the artist in general, and we need not look very deeply to find in him the embodiment of Hebbel's own personality. This play enables Hebbel to unburden himself of his grievances while at the same time giving form to the higher reconciliation he sought. It is full of bitter denunciations of the low taste, ignorance and malice of those who seek to degrade the great artist. But Michelangelo is able to rise above all this triviality, and through the mediation of the Pope to become reconciled to it. The persecutions of those who cannot understand the artist, and the pain and doubt they make him suffer, deepen and intensify his experience, and this in turn is reflected in his creations.<sup>14</sup>

One of the problems that confronted Hebbel in common with other poets was his position in regard to religion. The intensity of the religious experiences of Hebbel's childhood is attested by his poem *Bubensonntag*. Hebbel never cast off this religious element of his character, but as he matured it took on a new form. He ceased to attach any great significance to religious doctrine, which he came to regard as a sort of folklore or mythology, the immature way in which a people expresses its awareness of the All. Hebbel replaced the mythological figure of a personal God with his conception of the whole of reality as a vital force. For him religion was transformed into poetry, the transcendence of individual life in communion with the infinite. These views offended many who retained the traditional conception of religion. In his letters to two men of this sort, Uechtritz and the clergyman Luck, Hebbel vigorously defended his position, at the same time showing a broad tolerance of theirs. These letters are significant not merely in

<sup>14</sup>Cf. two sonnets *An den Künstler, Werke*, VI, 314 f.



defining Hebbel's own religious position but even more in showing how he thought every poet must conceive of religion. In them Hebbel expressed the view that religion and poetry have a common origin and a common goal, the bringing of the individual to the realization of the universal power, but he asserted that, for him at least, poetry was the more direct means of achieving this. He considered the conventional religious doctrines to be only an anthropomorphic symbolization necessary to bring the experience of the infinite down to the level of the common man. The poet is capable of this experience without the religious forms; for him these can only limit it. To be sure, the poet, who encompasses all human experience, can give poetic form to traditional religion, but he does so without personally accepting it.

We have seen what Hebbel conceived to be the fundamental significance of poetry and how he characterized the poet. We have next to consider his views on the specific attributes of the poem, the things it must accomplish if it is to fulfill its ultimate purpose. Like most critics, Hebbel held that the first thing the poem must do is to portray nature, for he thought this was the only way in which the poem could bring us into union with it. But he was especially concerned with the particular manner in which the portrayal should be accomplished. He insisted that the poem must not be a mere description of nature but rather a direct presentation of it. The poem is not a copy of nature; it is itself nature. It is a part of it that manifests the unity of the whole. The poem presents an individual experience, but it must make the whole of reality the background of that experience.

This definition of portrayal excludes naturalism, which selects an individual phenomenon from nature and attempts an exact copy of it. In so doing it falls short of the real function of poetry, for in the individual phenomenon as it is found in nature we usually cannot see any connection with the whole. Only the artist can make this connection apparent by selecting those elements of the phenomenon in which it is most clearly manifested and omitting the unessential elements. For this reason Hebbel considered all poetry superficial that portrays details which do not show any connection with the totality which the poem should represent. He felt that the poem must be even more beautiful than the part of nature which it portrays, because it manifests more unity with the whole. However, poetry cannot explain this unity, and all attempts to rationalize and generalize about nature should be excluded from it.

Hebbel considered poetry best adapted to the portrayal of human life, which is the part of nature we know best. It is unessential that poetry present natural phenomena just as they exist, but it must portray

human experience and human character faithfully. The principles of character portrayal which he stressed most are directly related to his fundamental conception of poetry. In its treatment of human life the poem must portray the relation of the individual character to the society in which he lives. The poet must show how his characters develop in and through this society and how they react upon it. The characters must be presented as growing rather than static, for it is only through their growth that we can see their relation to the society out of which they have developed. They should never reveal their inward natures by talking about them but rather in their reactions to the external world. If they talk about themselves, they portray themselves as isolated individuals, but if they are to portray themselves poetically, in relation to their environment, they must do so through their reactions to that environment.

It need hardly be mentioned that in Hebbel's view poetry could not be written for any particular "cause." He believed that it must comprise all aspects of human thought and experience, that it cannot portray one side to the exclusion of the opposite side. His opinion that poetry should never make generalizations or abstractions about the world was another factor that made any mere *Tendenz-Dichtung* distasteful to him. Time and again he expressed in no uncertain terms his contempt for the political poets. Nevertheless he felt that in a higher sense all poetry does serve a cause, that of bringing humanity into harmony with the universe.

Hebbel believed that the poem, like every work of art, must express the individuality of its creator. The concrete experience in which the poem crystallizes the whole of reality is the experience of the individual poet, and the poem must manifest his individuality. "Dichten heisst: Abspiegeln der Welt auf individuellem Grunde."<sup>15</sup>

As a direct consequence of this it is evident that there cannot in the strictest sense be any folk poetry, for as Hebbel always insisted, all poetry, including the so-called folk songs and folk epics, is the creation of individuals. He emphasized the national element in poetry but pointed out that it had to be brought into the poems by their individual creators. The poet gets his inspiration and his material from his country, but the country or the people cannot themselves create poetry. On the other hand, every poet is conditioned by his environment and age, which are of necessity reflected in his creations. Thus poetry is a mirror of the development of human society, a history of mankind.<sup>16</sup> Hebbel emphasizes this in his *Vorwort zur MARIA MAGDALENE*,

<sup>15</sup>*Tagebücher*, II, 100.

<sup>16</sup>*Ibid.*, II, 57 f.

where he discusses the historical element in the drama, and in *Michelangelo*, where he derides the inability of the critics to see the necessary differences between ancient and modern art.

One of Hebbel's most interesting ideas was that a poem should always contain an element that cannot be intellectually understood. No matter how completely we try to explain it, there must always be a residue that is inexplicable. The poem is connected as if by invisible threads to everything in the universe, and it is impossible to trace these threads to the end, simply because they are interminable.<sup>17</sup>

Hebbel put a great deal of emphasis on poetic form. Although he never wrote a detailed definition of this, a few of his aphorisms define it in a general way. It is the manner in which the poem gives universal significance to a concrete experience. It is obvious that, so defined, form is inseparable from content, for the content of a poem is the individual experience, the form its connection with the whole, and the one presupposes the other. The beauty of the form must therefore depend on the beauty of the content.

We can see how this principle works in practice by observing what in Hebbel's eyes does not contribute to the form of a poem, namely all those external embellishments which do not have any universal or symbolic significance. Hebbel vehemently attacked all poets who adorn their creations with beautiful imagery, striking analogies and fine phraseology without making this ornamentation express the fundamental idea behind the poem. Such embellishments have their function if they contribute to the inner form, if they help embody the universal in the concrete, but failing of this they are dead and empty.

The medium of poetic form is language. Hebbel's views on this subject are expounded in his essay *Über den Stil des Dramas*. His theory is that in language the mind of the nation comes in contact with that of the poet. A language reflects the sum-total of the thoughts and experiences of the people speaking it. In the form set by these national experiences the poet must express his individual experience. The product of this union of his individuality with the nationality embodied in the language is style. The elements of language are thought and poetry, abstract conception and symbolic intuition. As the philosopher emphasizes the abstract, so the poet emphasizes the intuitive, but in neither philosophy nor poetry are the two elements completely separated from each other.

Closely allied to the concept of form is that of poetic unity. In Hebbel's view everything in the poem must be a means of symbolizing the one underlying idea, and all of these means must be necessarily

<sup>17</sup> *Werke*, X, 386.

connected with each other. Every part of the poem is organically related with all the rest in the expression of the underlying idea, the universal significance of the poem. The parts must be subordinated to the whole and they should never be given more emphasis than is necessary to express its central significance. This sense of unity made Hebbel a bitter enemy of the *genre* in poetry, the careful description of minute details. He considered this an exaggeration of the parts at the expense of the whole. "Kurz, das Komma zieht den Frack an und lächelt stolz und selbstgefällig auf den Satz herab, dem es doch allein seine Existenz verdankt."<sup>18</sup>

Thus far we have considered Hebbel's ideas on poetry without reference to their special application to the particular poetic categories: the narrative, the lyric and the dramatic. I shall not attempt to discuss thoroughly Hebbel's views on each of these main divisions, but it may be worth while to point out how his most important ideas on the different types of poetry are related to the basic conception.

Hebbel thought that the three categories all portray human life, but from different angles. The drama portrays it in its reaction to events in the external world. The lyric portrays it as the immediate expression of the self, independent of external events. The subject matter of the drama is action, that of the lyric emotion. Hebbel did not regard narrative poetry as a pure form but rather as a mixture of the other two categories.

Like all poetry, the lyric must express the universal through the concrete. An emotional experience common to all mankind and of infinite significance is symbolized in the individual emotion of the lyric poet. It is only through this symbolization that we become aware of the universal significance of our inward experience. "Die lyr[ische] Poesie soll das menschliche Gemüth im tiefsten erschliessen, sie soll seine dunkelsten Zustände durch himmelklare Melodien lösen, sie soll es durch sich selbst berauschen und erquicken."<sup>19</sup>

Hebbel's conception of form is of special significance for lyric poetry. The lyric form does not consist of versification and imagery, for these are worthless unless they contribute to the symbolization of the inward experience. Lyric poets who are primarily concerned with versification and derive their thoughts from the words that happen to fit into their rhyme schemes are working the wrong way and can create nothing of value.

Hebbel thought that the lyric poem manifests national characteristics more than the other types of poetry. He considered the outstanding

<sup>18</sup>*Werke*, XII, 191.

<sup>19</sup>*Briefe*, I, 401.

national element in German lyric poetry to be the combination of emotion and reflection. Goethe and Uhland he took to be the greatest exponents of the emotional, Schiller of the reflective tendency. At its best German lyric poetry combines these two aspects, using thought to define emotion.

In the drama the manifestation of the universal power is human society. It is through society that this power, which Hebbel calls the Idea, controls the individual. Like all poetry, the drama symbolizes the whole of reality, the Idea, in a particular experience. The latter is always a conflict between the individual and society in which the individual must succumb but through which society undergoes modification and development. The views expressed in Hebbel's famous essays, *Mein Wort über das Drama* and *Vorwort zur MARIA MAGDALENE*, are thus seen to be an application of Hebbel's basic conception of poetry to the material of the drama.

It is interesting to observe how Hebbel relates the two fundamental types of drama, comedy and tragedy, to this conception. Tragedy portrays the individual and the Idea in an irresolvable conflict that can only result in the destruction of the individual. Comedy likewise portrays the individual in opposition to the Idea, but here the conflict is not fundamental and the individual can be reconciled to the Idea without the destruction of his identity. Tragedy is the ultimate form of drama, but comedy as well as tragedy is a symbolization of the Idea in a particular incident. For this reason a portrayal of human eccentricities and aberrations is not comedy unless it shows their relation to the universal whole.<sup>20</sup>

Hebbel had no theory of narrative poetry parallel to his theories of the lyric and the drama, and most of his remarks on the narrative form only aim to show how it differs from the other two. He held that it is confined neither to the inward experience expressed by the lyric nor to the action of the drama. The lyric can portray action only as a symbol of inward experience; the drama can portray inward experience only indirectly through action; but the narrative portrays both in their relation to each other.<sup>21</sup> The narrative also differs from the lyric and the drama in its broader form.

We have thus far seen that Hebbel's aesthetic theories are based on a pantheistic interpretation of human life according to which the individual is felt to be part of a living universal whole. The problem of the position of the individual in the universe is not only the point of departure for Hebbel's aesthetic theories but the ultimate concern of

<sup>20</sup>*Werke*, IX, 57.

<sup>21</sup>*Ibid.*, IX, 35.



his poetry as well. All of his dramas and most of his lyric poems express the relation of the human individual to the universal totality of which he is a part.

This pantheistic view of life was the underlying conception of the absolute idealism which dominated German philosophy in the first half of the nineteenth century. It was therefore only natural that in their approach to aesthetics the exponents of this philosophy should reach conclusions very similar to those of Hebbel. This was especially true of his two great contemporaries, Schelling and Hegel. A brief survey of their aesthetic theories will provide us with a historical perspective for Hebbel's conceptions.

Schelling believed that through art the conscious self becomes one with unconscious nature.<sup>22</sup> The artist in the process of creation is controlled by the absolute Self, of which the conscious and the unconscious are but two different aspects. The creative process therefore combines voluntary and involuntary elements, and the work of art is at once subjective and objective. The beauty of art consists in its portrayal of the infinite through the finite, and it surpasses natural beauty, which lacks the conscious element and is therefore purely accidental.

In Hegel's view art is the solution of a conflict between the inner life of man, which he feels to be free, and the external world, which limits his independence. The work of art resolves the conflict by portraying the external or sensual as a manifestation of the abstract universal, the Idea. But as humanity approaches intellectual maturity art is superseded by philosophy, which is able to apprehend the Idea without the aid of sensual forms.

The similarity between the views held by Schelling and Hegel and those of Hebbel is obvious, but there are important differences which cannot be overlooked. The antithesis between unconscious nature and the conscious self, which plays such a big rôle in Schelling's system, did not exist for Hebbel, who considered nature the totality of which the self is a part. He differed from Hegel in that he considered art superior to philosophy and emphasized the emotional and involuntary elements in art, to which Hegel gave very little attention. But more fundamental than these theoretical differences is the difference in approach. Schelling and Hegel, the philosophers, were interested in fitting art into an architectonic metaphysical system, whereas Hebbel, the poet, merely sought to determine the significance of his personal artistic experiences.

*University of California*

R. IMMERWAHR

<sup>22</sup>Cf. Fr. Schelling, "System des Transzendentalen Idealismus." *Sämtliche Werke*, Stuttgart and Augsburg, 1858, I Abt., III, 612 ff.

## FACTORS PERTINENT TO GERMAN INSTRUCTION IN THE JUNIOR COLLEGE

**O**BJECTIVES, subject matter, method, and technique are matters of great importance in classroom instruction. Of equal importance, then, are the means by which these factors are determined. The nature and amount of information upon which classroom procedure is based is, to a large extent, a measure of the success of instruction. The finer aim we can take with our educational battery, the better are the chances of hitting the mark.

Aims and objectives as well as method and technique in teaching German on the junior college level are affected by a number of factors such as, for example, the amount of time to be devoted to the subject; what will be expected of the student in the university; the purpose or reason for which he is studying it; and the general character and background of the student.

The relative importance of these factors may vary in different junior colleges, and conclusions based on surveys and investigations covering large areas may not be quite satisfactory in determining the procedure in a particular school. Groups of students differ just as individual students within a group differ and any attempt to individualize instruction will result in differences in classroom procedure.

This study has been made for the purpose of discovering some of the characteristics of the students enrolled in German at Santa Monica Junior College in the hope that the information gained would be of practical value in determining aims, subject matter, method and technique.

*Sources of data.* Beginning in September, 1932, each entering student in German has been requested by the instructor to give the information asked for in the following data card (Fig. 1).<sup>1</sup>

The greater part of this study is based on 361 data cards collected during the first three years of this practice. The answer to the question: "What will be expected of the student in the university?" is based on the language requirements listed in the General Bulletin of the University of California at Los Angeles, and personal interviews with representatives of various departments at the same university.

1. *Proportion of men and women students.* The answers in item 1

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<sup>1</sup>The data has been found helpful in selecting projects and individual reading material. The reverse side is used as a permanent record card for recording projects, readings, grades, and any other information that seems important.

1. Course: German.....Sec..... Date..... Name.....
2. College major.....; minor.....
3. Probable vocation or profession.....
4. Reasons for taking this course (Mark proper answer "X") :
  - a. College entrance requirement..... Which University?.....
  - b. Prerequisite for professional study.....
  - c. Cultural interest (music, literature, travel, etc.).....
  - d. Commercial interest (aid in business or vocation).....
  - e. Any other reason.....
5. Previous language study:
  - a. Latin:....sem. Av. Grade.... c. French:....sem. Av. Grade....
  - b. Spanish:....sem. Av. Grade.... d. German....sem. Av. Grade....
6. How many semesters of German do you intend to take?.....
7. What have been your chief difficulties in language study?  
.....
8. Give criticism of, and objections to, foreign language instruction.  
.....

Fig. 1. Personal data card. (Mimeographed on 4" x 6" card.)

are principally for identification but an examination of the names of the students indicates that of the 361 reporting, 79 (22%) are women and 282 (78%) are men. The ratio of men to women is almost 4 to 1. The ratio of men to women in the total enrollment of the junior college is, according to the registrar, about 2 to 1. There seems to be, therefore, a marked tendency on the part of the men to take up the study of German.

2. *College majors and minors.* Students were asked to specify the subject in which they expected to major and minor at the university. If they were not sure or were undecided, they were asked to mention none.

The majority (57%) expect to take up science or some closely related field. Another 161 (34%) expect to take up other liberal arts courses in which language study beyond high school graduation is required. Sixteen are planning to study law, while only 14 (4%) are pursuing a vocational program. Since about 20% of the total junior college enrollment are taking up non-academic curricula, there seems to be a marked tendency for these students to avoid German. Of the 361 students enrolled in German, 64 (18%) specify neither a major nor a minor.

A further study of this group indicates that 70% of the total number of men enrolled in German are specializing in science courses while only 25% of the women are doing so.

3. *Probable vocation.* A total of 35 different vocations were mentioned. An attempt has been made to get some idea of the amount of correlation between the probable vocation and the chosen major subject. This has been found to be very high. The greatest inconsistency, naturally, is in the group who are undecided. Of the 44 students who mention no vocation, 22 (50%) mention a major subject! One musician is majoring in science and one psychologist is majoring in engineering.

The most common vocations and their frequency are as follows: Medicine (60), Engineering (54), Chemistry (38), Teaching (29), and Law (25). Six women mention marriage and home-making as probable vocations. While this does not rank very high in frequency among the professions, it may, nevertheless, prove to become a quite common hobby. Some of the "other" vocations mentioned are: Optometry, Commerce, Stenography, Salesmanship, Banking, Ministry, Military, Professional Athletics (Baseball), Radio, and Motion Pictures.

It may be interesting to note, also, that of 195 students majoring in science subjects only 6 (3%) expect to teach these subjects.

4. *Reasons for taking German.* How many students study German because they have to? Students were asked to state *why* they were studying German for the purpose of ascertaining, if possible, to what extent they were studying it because they had to, as well as to discover what other reasons there were.

The answers show that 225 of the 361 students studying German are studying it because of *college entrance requirements*. That is to say, 62% have language deficiencies. Again, 203 (56%) are taking German as a *prerequisite for professional (upper division) study*. This checks very closely with the 57% who expect to major in subjects in which German is a prerequisite—the science courses. Only 48 students mention neither of these two reasons. That is to say, 313 (86.7%) are taking German for one or the other of these two reasons.

*Cultural interest* is mentioned 140 times and *Commercial interest* is mentioned 73 times. Interesting is the fact that, while we teachers of German and the few administrators who see any value in a foreign language speak almost entirely of cultural values, 73, or 20% of all the students enrolled in German, are studying it for commercial reasons and only 140, or 39%, seem to see any cultural value in it.

Among the "other reasons" mentioned are: General interest (30),

Family influence (22), Desire to speak German (7), Desire to contact instructor (2), Expect to study abroad (3), Linguistic interest (1), Ability to teach German (1), Easy course (1), Olympic Games (1), and Correspondence (1).

The students were asked also to designate the college or university which they expected to attend. A tabulation of answers indicates that most of the students (51%) have made no definite choice of a university, but of those who have, the great majority expect to attend the state university. Of those who specified a college or university about 75% expect to go to the state university while approximately 25% expect to go to various other schools.

5. *Previous language study.* Students were requested to designate in terms of semesters the total amount of previous foreign language study for the purpose of determining to what extent German was the first foreign language to be studied and also to indicate the relative amount of other languages studied. The results are: 224 (62%) of the students enrolled in German have had from 1 to 12 semesters of Spanish in high school and college, 83 (23%) have had from 1 to 8 semesters of French, 124 (34%) have had from 1 to 8 semesters of Latin, and only 14 (4.8%) have had no previous language experience. Of the 73 students with previous study in German, 62 were enrolled in German II, III, and IV when this study was begun. There have been, therefore, only 11 transfers in the three-year period. That 14 students have had no previous foreign language experience seems to indicate that at least that many students have been able to graduate from high school without studying foreign languages!

6. *Amount of time devoted to German.* To what extent is German a one-year or a two-year subject? According to the actual total enrollments in German I and II during the three-year period compared with the enrollments in German III and IV during the same period German is largely a one-year subject. The total enrollments in the first-year classes are 577 while the total enrollments in the second-year classes are about 180. It seems, therefore, that actually about 33% of the students study German more than one year. However, more than half of the students indicated that they expected to take more than one year of German. The discrepancy is probably attributable to the fact that some students transfer to the university at the end of one or two semesters and that others became discouraged. Nevertheless, it seems safe to say that for at least half of the students German is a one-year subject.

7. *Difficulties in previous language study.* It was hoped that some



definite pedagogical suggestions might be derived from a study of the students' difficulties in their previous language study.

The most common difficulty mentioned in the answers is *grammar* (141), and it is mentioned more than three times as often as the next in order of frequency—*pronunciation* (46). Third in order of frequency is *vocabulary* (37), followed closely by *lack of study* (32). Note that in the testimony of the students themselves *lack of study* ranks comparatively high among the difficulties in language study! Next in order of frequency come *lack of interest* (23), *poor teacher* (18), and *poor foundation* (10). It is somewhat surprising that the latter is mentioned only ten times when it is one of the most frequent complaints heard in the classroom.

Other difficulties mentioned are: *lack of practical application*, *too rapid pace*, *oral comprehension*, and *translation*. *Translation* is mentioned only three times! Is it because it has not been employed in their previous language study or because they have not found it to be a difficulty?

8. *Criticism of foreign language study.* Students were requested, also, to state very briefly the things that they did not like in their previous language study and to suggest means of improving instruction. In the replies teachers came in for the greatest amount of criticism. In fact, this criticism was mentioned more often than all other criticisms combined. While in almost every instance this criticism was made by students who had done very poorly in their language work, the criticism is challenging, nevertheless. Among other things, the teachers were accused of being unsympathetic, indifferent to students' difficulties, not interested in their subject, and poorly prepared. A few statements taken at random might be interesting if not enlightening. "Latin teacher talked too fast and did not explain enough. Spanish teacher was too sarcastic and I did not care for her." "Teacher was way ahead of class and thought we were as good as he was." "Teacher didn't take any interest in the students. Taught class in a mechanical manner." "Teacher just taught to get paid, not because she liked Spanish." "Teacher did not mingle enough with students to know their problems." "Dullness of one teacher caused my grade to fall from an A to a B." "Teacher didn't care whether you learned or not." "Teacher was egotistical." "Spanish professor taught too much vocabulary and not enough grammar." "Not enough discipline." "Teacher showed no interest in class or work."

Less frequent is the criticism of having too much grammar and not enough conversation. The criticism, nevertheless, is indicative of the fact that students do like conversation and expect to learn to speak the

language. Other criticisms given are that foreign language was uninteresting and that the work progressed too rapidly.

This is indicated, also, in the students' suggestions for the improvement of language teaching. More oral work and more practical work are the most frequent suggestions. More drill is also suggested which is quite in keeping with the requests for more drill frequently heard in the classroom. The need for standardization is mentioned only three times but it represents 27% of the students who have transferred to advanced classes in German from other schools!

*University language requirements.* The investigation of university language requirements has been undertaken for the purpose of answering the question: "What will be expected of the student in the university?" This question must be considered if the junior college is to select and prepare students for higher academic training.

University language requirements are of two general types: college entrance and lower division requirements; and upper division requirements. The former, which may be met by the study of "either French, German, Greek, Latin, Italian, or Spanish," are well known and need not be discussed here. The latter, however, seem to be not so well known if the complaints of the students are a reliable criterion.

The upper division language requirements are largely departmental requirements, that is, the various departments recommend or prescribe certain languages. Since 75% of the college preparatory students enrolled in German at Santa Monica Junior College expect to go to the state university, the requirements of the following departments were investigated by personal interview: Bacteriology, Biology, Botany, Chemistry, Geology, Mathematics, Physics, Physiology, Psychology, and Zoology. According to the General Bulletin of the University of California at Los Angeles, practically every department requires or recommends a "reading knowledge of French or German" but the departments mentioned above were personally investigated because they are the ones in which most of the students expect to major.

These language requirements are quite commonly regarded as tests of scholastic ability (students would call them "hurdles"). As one professor put it: "We find that if a student does pretty well in a foreign language we expect him to do pretty well in his upper division (science) work." This point of view seems to have some basis upon facts because the Director of Admissions at the University of California, Dr. M. E. Hill, has repeatedly made the statement that the grades made by a student in his third and fourth semester of foreign language are one of

the best *single* criteria for estimating the student's probable success in his upper division work at the university!

There are other values of foreign languages, however, that are probably more important than their prognostic value. In the course of each interview this question was asked: "Isn't it possible for the student to get by without making any practical use of his foreign language." The usual reply was something like this: "Well . . . yes, it is true that the average or mediocre student can get by without really making any use of it, but the better student has plenty of opportunity to use it. In his general reading and in his individual research there are many opportunities for using it. While many good articles appear in translations, there are, nevertheless, a great many studies that are never translated and many that appear in translation too late to be of any practical value." Another professor said: "If my students could read German better I should like very much to use a German text in my advanced class because it is better than the English text that we are using and costs less than half as much." (The cost of this particular text was \$14.00.)

In each of these departments foreign language (French or German) is considered of sufficient importance to be included in the requirements for the Master's Degree. Every candidate for the Master's Degree is *required* to pass an examination in reading. This examination consists of reading on sight an article or some type of scientific literature in the field of study in which the student is specializing and is administered by the department concerned.

Somewhat surprising was the discovery that among the professors interviewed in these departments there was a decided preference for German over French.

The suggestion that students might receive some training in the reading of scientific literature in the junior college was in almost all instances received with enthusiasm, particularly by students who were present during the interview. Five or six of the professors suggested that this might be accomplished by the use of an elementary text in the foreign language.

*Summary and conclusions.* While the only conclusions that are of any value to the reader are those which he bases upon a careful reading of the facts presented, a very brief summary may, nevertheless, be in order.

First of all, the fact that there are four times as many men as there are women enrolled in German might be of some importance in choosing subject matter or reading materials. Men are interested more in "the

facts" about Germany than in *Immensee* or *Wilhelm Tell*, and the classroom materials might well be of a more informational type.

The majority of the students expect to enter vocations and take up studies in the university in which German is either recommended or required. From the data reported, it is obvious that students are taking German to meet these requirements. Since these students will be required to read scientific literature, it seems only fair to the student that his training in German should be pointed in that direction as soon as possible. Every professor and student interviewed at U.C.L.A. thought that this could be begun in the second year of junior college instruction!

At least half of the students study German only one year. The course of study, therefore, should be organized in such a way that these students will receive as much information as possible that will be of practical social and cultural value. The first-year classes must be more than simply preparation for the second.

About 95% of the students will study German no more than two years. In the light of the philosophy of the junior college, then, the nature and content of the first- and second-year courses may scarcely be determined by the needs of the five per cent who expect to take more advanced work in German.

Since about 95% of the students have had previous foreign language experience, these other languages might very well be used for comparison and illustration. There is, at the same time, a suggestion for administrators and counsellors. Sixty-two per cent of the students who will have to have German or French (preferably German) have had from one to twelve semesters, or an average of 4 semesters, of Spanish which is time wasted as far as meeting the language requirements of the science departments is concerned. Much of this is due to the fact that German is not offered in the high school. Some of it is probably due to the fact that the student is not sufficiently informed of the nature and amount of the requirements in the university, especially "upper division" requirements.

About 62% of the students enrolled in German have language deficiencies. Their difficulties have been chiefly difficulties in grammar, pronunciation, and vocabulary—things that most of us consider minimum essentials in language study. There is, therefore, in these classes at least, a real pedagogical problem, the problem of making the courses more interesting and practical and yet to teach the minimum essentials. Perhaps there is something helpful in their suggestions—more conversation and more drill in class.

The writer is not unaware of some of the weaknesses and shortcomings of the materials reported in this paper, nor does he maintain that the study is of revolutionary significance. He only hopes that there may be something suggestive in the approach to the problem of curriculum construction and classroom procedure in general. We, as teachers, owe it to our students to give them as nearly and as much as possible the things that will best meet their individual needs and desires. This study is an attempt to determine, in part at least, what these needs and desires are in a particular situation.

EMIL O. TOEWS

*Santa Monica Junior College*



## SPANISH FOR THE SPANISH-SPEAKING STUDENT IN THE UNITED STATES

THE Spanish-speaking citizens of the United States have so patiently borne their cross for almost a century that few people seem to be conscious of the burden they so helplessly bear. Helplessly, because even they do not seem to know the nature or origin of their affliction. It is an affliction because it incapacitates them. The affliction consists of being men without a language capable of engendering or expressing vital ideas.<sup>1</sup>

This malady dates from the time when the boundaries of the United States were extended to include the territory commonly called the Southwest; from the time when by decree English became the official language of this territory. The ill had its origin in the fact that no special measures were or ever have been taken to conserve Spanish or teach English to the inhabitants of this region. To this day, the schools in the districts where the Spanish-speaking people are most numerous are among the worst in the United States. Poor schools have left the Spanish-speaking people to their own untutored whims in the matter of language. Some have learned English well, others imperfectly, while the masses, following the course of least resistance, have retained only a dwarfed form of Spanish, without acquiring English.

When governmental ties were severed between Mexico and the Southwest, Spanish here was left without sponsorship, but was allowed to survive for want of American schools equipped to effect a change of language. Being unsponsored, Spanish stagnated to the point where the average person can not read intelligently even a popular magazine published in Mexico or Spain. Most of the people read and write, however, a form of Spanish that is more intelligible to a resident of Spain than Castilian is to these people, the reason being that the Spanish used here is not so bad in quality as it is limited in scope. A cursory survey of the dialect of the Southwest does not reveal its greatest defect: its limited vocabulary. In their isolation these people have preserved that portion of the Spanish used here a hundred years ago which has to do with the routine of their daily activities, but they have never enriched it to meet the demands of these days of greater enlightenment. Linguistically speaking, they are using a sickle in competition with the modern harvester. The only appreciable enrichment of their vocabulary in recent years has been achieved through the adoption of Anglicisms. Being replete with Anglicisms and otherwise undeveloped, the Spanish of the Southwest is a patois that will not, for example, permit its user to exchange complicated ideas with the people of Spain.<sup>2</sup>

Since this patois is limited in scope and local in usability, a person who knows no other language has no way of exchanging ideas with the world about him except through the interpreter. The interpreter is not always available

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<sup>1</sup>These and subsequent similar observations do not apply, of course, to those who have mastered English or Spanish. This exception, however, leaves millions to be considered.

<sup>2</sup>I repeat that these statements are not to be construed as a reflection on the Spanish of any Spanish-American who has cultivated his language.

and disinterested, which leaves the user of the patois in virtual ignorance of what is happening in the United States at large. Many Spanish-speaking people are an easy prey for the unscrupulous spoiler because their Spanish is defective and their English is worse.

What chance has a person with this language handicap in competition with a person without it? Any thinking man will acknowledge that a person with such language limitations is, in this country, foreordained to a life of menial labor and meagre compensation. Hundreds of thousands of Spanish-speaking citizens of the United States are predestined to endure a miserable existence for no fault of their own. They, together with the Southwest, were taken into the Union without being aided to become an integral part of the Union. Their language isolates them. They are often discriminated against on the basis of language rather than capacity. They are capable of learning, if they were given a reasonable opportunity.

The passing of almost a hundred years has brought no remedy. Great numbers of Spanish-speaking children do not yet go through our schools, because the schools are not equipped to teach them. Even if they enroll, many of them quite naturally become discouraged and leave school when they find they are obliged to cut down trees with a knife. The language difficulty defeats great numbers of them from the start, because inadequate provision is made for remedying their language deficiency through especially prepared texts, methods, and competent teachers. A case in point is the report of the State Superintendent of Public Instruction in New Mexico issued on June 30, 1934. This report shows that of 18,000 children who were in the first grade the year before, 5,000 were in daily attendance in the second grade at the time of the report.

Poor schools and untrained teachers are a calamity in themselves, but when in addition to that a student is given texts and courses of study in no way suited to his needs and capacities, it is nothing short of a disaster in the life of the child. What good does it do to send a man to the store for food, if he has no money? What good does it do to send a child to school for knowledge, if he does not have the medium, language, through which it is acquired? It is true that a child goes to school to acquire the language, but he can only acquire it if it is put within his reach. English-speaking children do not begin with Shakespeare. They are given simple material that is comprehensible to them, while the fare given to the Spanish-speaking child is no more nearly adapted to his needs than a study of Shakespeare is to the needs of a beginning English-speaking child. For this reason great numbers of Spanish-speaking children never get an education to prepare them for life in the United States. Those Spanish-speaking people who have acquired an adequate knowledge of English have done so, in most cases, in spite of obstacles rather than because of special help.

Admitting exceptions, the Spanish-speaking people of this country, as a whole, are an underprivileged people compelled to compete in society at an enormous disadvantage for which our schools are largely to blame. Instead of receiving the special attention needed to give them an equal chance in the struggle for existence, they are served an educational meal that they can not digest, and though the cook and his diet are at fault, the sufferers from indigestion are termed inferior. It is not a question of inferiority, it is a

question of being unprepared for the new political and economic régime that was thrust upon them. The change of government and the influx of Anglo-Saxons with their more aggressive business practices impoverished the Spaniards and left them to vegetate in the none too productive little valleys between the hills.

The person who minimizes the seriousness of not knowing the language of those about him would be enlightened by finding himself penniless in rural China. A person with all his faculties is not much better off than a deaf-mute if those about him do not understand his tongue.

Let us consider for a moment the number of people affected in a greater or lesser degree by this language handicap. Francisco Castillo Nájera, Mexican Ambassador to the United States, estimates that there are some six million Spanish-speaking persons within our boundaries.<sup>3</sup> This figure represents more than a third as many people as there are in the Republic of Mexico, and about six times as many people as there are students enrolled in all the colleges of the United States. The Spanish-speaking people constitute, roughly, a twentieth part of the entire population of this country.

It is not generally realized that some fifty percent of the population of New Mexico is Spanish-speaking, that this state's laws are published in Spanish as well as in English, that it has almost as many Spanish as English newspapers, and that the proceedings of the legislature, court hearings, political speeches, etc., are interpreted into or rendered in Spanish. Whole districts are almost totally Spanish-speaking. Though to a lesser degree, a comparable condition prevails in parts of Texas, Colorado, Arizona, and southern California.

It is impossible to say exactly what percentage of the six million Spanish-speaking people in the United States know English well enough to compete equally with English-speaking competitors, but it is conservative to say that a third of them are victimized by their language deficiencies. These two million persons who know little or no English deserve our belated assistance. We shall assume that the other four million are prepared to shift for themselves.

To recapitulate: The Southwest was taken by force of arms and through purchase; some two million people living in this territory, through educational neglect, find themselves virtually without a language in the midst of an economic struggle that they do not understand, and in which they can not compete equally. What can be done about it?

If the ideal could be achieved, everyone would agree that all Spanish-speaking people in the United States should be given a mastery of English immediately. Inasmuch as this is impossible, it is my feeling that the Spanish teachers of this country should be able to offer a palliative, if not a solution, to the problem. The ultimate solution must come through improved educational facilities, but even if good schools were to be established, and qualified teachers equipped with appropriate texts were to be provided within the near future for the children who are entering school, there would still be need of assisting those who began to sink in the mire before help arrived. Consequently, I am offering below, for general consideration, a tentative plan of attack on this dilemma.

<sup>3</sup>*Breves consideraciones sobre el español que se habla en México*, Instituto de las Españas, 1936, p. 35.

The people most urgently in need of assistance are not in school. They are either beyond school age or are shunning our institutions. Any attempt to assemble the whole group in special classes would be prohibitively costly, and probably futile. Our only likely approach to them is indirect, and the medium must be Spanish, because in the case of these adults it will be more feasible to amplify their Spanish to the point of being able to grasp ideas vital in the conduct of their lives and in the learning of a trade than to begin at the bottom with English. We shall have to approach them through the Spanish-speaking students that do go through our schools.

Our primary aim, then, in the teaching of Spanish to Spanish-speaking students should be to prepare them for the task of raising the level of practical knowledge among the Spanish-speaking people that are beyond the reach of our schools. The accomplishment of this aim would be a boon to the nation and a star in the crown of Spanish teachers. The intention is not to substitute the teaching of Spanish for that of English but to impart knowledge through the use of Spanish to those who have not learned and do not learn English.

Our secondary aim should be the careful preparation of a selected group of Spanish-speaking persons to serve in the good-will campaign to bring the Americas closer together. The task of the Pan-American Union would be greatly simplified if our Spanish departments really trained students for practical service. In our Spanish-speaking citizens we have an enormous potential power in international affairs. Furthermore, if the learning of Spanish has intrinsic values that justify its place in our curricula, how much more should our Spanish-speaking students profit by a regeneration and development of their mother tongue than others profit by the acquisition of the limited knowledge of Spanish that we are able to give them in our schools.

Our relationships with and proximity to Spanish America, etc., are often cited as justification for the teaching of Spanish, but those relationships plus the fact that we have millions of Spanish-speaking citizens within our own boundaries are not—as they should be—used to show why our system of teaching Spanish should be changed in the case of students wishing a practical knowledge of Spanish, and particularly in the case of Spanish-speaking students who make constant use of their language.

To attain the practical objectives that have been mentioned, the content of our courses and our methods of procedure will have to be radically changed. As the teaching of Spanish now stands, the connection between the Spanish of the classroom and the Spanish in daily use is so vague to the average student that the fusion of the two is never realized. A most painstaking selection of Spanish texts from among those published for use in the schools of this country could do little more than give our students a vocabulary usable in the discussion of literature, criticism, culture, history, and commerce. In our present system, where are our students who wish a practical knowledge of Spanish to get a vocabulary adequate to participate in the discussion of agriculture, government, politics, health, law, medicine, etc., etc.? I do not mean a technical discussion, I mean the superficial discussion that any two persons might have in connection with the daily routine of life. Granting that the Spanish-speaking student has learned during his college career the fundamental principles of government, economics, etc., how can he explain them in Spanish when our Spanish courses have given him no tools with which

to do it? He can not, and it is not done. We are not reaching the Spanish people any better than the English teachers.

Where does a student of English acquire his knowledge of terms related to psychology, philosophy, religion, etc.? He certainly does not acquire them in his English course. Every course taken in our schools amplifies one's knowledge of English, so that to give the student of Spanish a Spanish vocabulary comparable to the one he acquires in English, the Spanish course must teach a vocabulary not included in English courses.

We can not expect to give an entire education in Spanish, but we can so select our material as to give our students an extensive usable vocabulary covering a wide range of subjects, if we devote to vocabulary building the time we now spend teaching facts pertaining to literature, history, etc. This information is of unquestionable value, but something has to be sacrificed. The practical comes first. One can not teach the beauties of literature to a man with an empty stomach.

Inasmuch as our Spanish students use English in the acquisition of the major part of their knowledge, we must give them a Spanish vocabulary as extensive as their training if they are to employ Spanish in the practical application of their knowledge. If the Spanish student is to carry a message to the Spanish people, he must have a vocabulary with which to do it.

The problem of Spanish teachers is to give Spanish-speaking students a command of Spanish that will enable them to express in this language all the ideas acquired in our schools. We shall have to leave it to the ingenuity of these students to devise means of putting their ideas across to the public who will know less Spanish than they. This task, however, will not be so difficult for the student as it seems to be at first glance, because to begin with, the non-English-speaking public knows considerably more Spanish than the Spanish-speaking students. Unless pains are taken to avoid it, the average Spanish student tends to lose command of his Spanish in proportion as he masters English. This results from the fact that the student's original knowledge of Spanish when he enters school is so limited in scope that, as his intellectual horizon is enlarged, he finds himself powerless to use Spanish in the expression of his newly acquired ideas. It would be like putting a quart measure back into a thimble.

The Spanish-speaking student needs a special type of training when he first enrolls in our classes. His vocabulary is small, and his speech is replete with errors that should be eradicated as the first step in the mastery of Spanish. The elimination of common errors will leave us a small but firm foundation on which to build.

The achievement of the practical aims mentioned above will necessitate the cooperation of high school and college teachers as well as a coordination of their work. The fundamental corrective work can be done in the high school, and the task of amplification and enrichment of vocabulary can be achieved in the college. This plan of practical instruction should be introduced into every high school and college having Spanish-speaking students. A segregation of Spanish and English-speaking students is absolutely indispensable, at least during the first two years, if our plan is to be successful. Spanish-speaking students have a rudimentary knowledge of Spanish that makes our regular beginning class seem puerile, and not sufficient technical



knowledge to begin in our second-year course with profit and interest. This means that segregation will be necessary in the high school. During the first two years a Spanish-speaking student needs exercises designed to teach the fundamentals of the language. In college there should also be segregation of students, but it need not be on the basis of English and Spanish-speaking students, if the students have had high school Spanish. In college, students should be segregated on the basis of objective. Students desiring training in literature and esthetics should continue the course of study customarily offered. Students desiring a practical knowledge of the Spanish language should take a course of study comparable to the one suggested below.

The corrective training to be given in high school to the Spanish-speaking student will demand the provision of grammars differing essentially in form and content from those now used. Although more Spanish is taught in the Southwest than elsewhere, the grammars used here were conceived to meet the needs of regions having totally different problems and aims. Generally speaking, the East sets the pace for the West, where this race is run.

I agree with those who will say that (in beginning grammar courses) Spanish-speaking students often commit as many errors as English-speaking students, but experience has led me to believe that the reason for this anomaly lies in the text rather than in the student. So far as I know, every Spanish grammar published in the United States is based upon the needs, preparation, and point of view of the English-speaking student. Even when the topics treated are those that also deserve the attention of the Spanish-speaking student, the amount of time devoted to the topic as well as the character of the exercises is determined by the needs of the English-speaking student. Would not students and teachers of English throw up their hands in horror if they were obliged to spend their time studying texts dedicated to the explanation of difficulties encountered by Spanish-speaking students in the learning of English? Would they progress very far? Would they be dumb because they did not commit to memory the difficulties in order to be able to explain them away?

In a grammar to be used by Spanish-speaking students, English should not be used as a medium of explanation, because its use deprives the student of needed experience in the use of Spanish in connection with grammar and, furthermore, because its use aggravates the prevalent pernicious tendency to use Anglicisms. In the preparation of grammars to be used by Spanish-speaking students it should not be taken for granted that the latter know the fundamental principles of grammar and syntax. The assumption is false. The vocabulary of our present grammars is too limited to constitute a challenge to the Spanish-speaking students, and the latter are bored by the abundant exercises devoted to drill on word-forms that they already understand. Translation exercises are time-consuming to a degree that their merits do not justify.

In short, a grammar to be used by Spanish-speaking students should be written in Spanish; it should treat topics not adequately understood by Spanish-speaking students; it should explain the fundamental principles of grammar and syntax; it should furnish drill exercises designed to correct errors common among Spanish-speaking people in the United States; and it should have a vocabulary selected with a view to eliminating the use of Anglicisms.

Such grammars are still to be written, for the grammars used in Spanish-speaking countries are as far, though in a different way, from meeting these requirements as are our own.

The use of a grammar of the type outlined above should enable high school teachers to pass on to the college and university Spanish students who use correct though simple Spanish. If this could be accomplished in the high school, the institutions of higher learning could, by devoting themselves primarily to the development of a practical vocabulary, teach students to express themselves intelligently and well on any subject they understood.

Let us suppose that the corrective work of which we have spoken is done in the high school and that Spanish-speaking students are urged to go to college and major in Spanish with the idea of making practical use of their language. Let us also suppose that the major consists of 48 quarter hours. This would amount to a four-hour course during each quarter of his four-year college career.

To these students, let us give an abundance of carefully selected popular reading material covering a broad range of subjects. Let us select from the material assigned for the day the words essential in a discussion of the assigned topic, and drill our students on these words during the class period until they can use the words correctly. If we can cause our students to learn to use ten new words a day during four school years, they shall have added to their active vocabulary upwards of 5,000 words. These words, if they have been properly selected, added to the words the student knew on entering college, should constitute a vocabulary adequate to the aim we have proposed.

Reading material should not be assigned in a haphazard manner, nor does it suffice to organize a single course independent of the others. The material to be used during the four-year period should be judiciously selected with our practical aims in mind.

A Spanish-speaking student can read an average of forty pages per assignment or about 22,000 pages in all. The reading should be distributed over the fields of learning that are most commonly commented upon by the general public, allowing a certain flexibility to permit students to follow their own special interests. I suggest that the following fields of knowledge serve as the nucleus to which individuals may add in accordance with special needs.\*

1. Government and civics, plus supplementary drill in grammar and syntax.
2. Amusements and sports, plus supplementary drill in grammar and syntax.
3. General economics, finance, and agriculture, plus supplementary drill in grammar and syntax.
4. History and sociology, plus supplementary drill in grammar and syntax.
5. Philosophy and religion, plus supplementary drill in rhetoric.
6. Etiquette, dress, and health, plus supplementary drill in rhetoric.
7. Literary appreciation, plus one novel, one play, and one book of verse.
8. Literary movements and criticism, plus one novel and one play.
9. Psychology and general science, plus one novel or one play.
10. Music and art, plus one novel or one play.
11. Educational systems and theory, plus one novel or one play.
12. Law, medicine, and miscellaneous topics, plus one novel or one play.

\*The numbers at the left represent the quarters of the college course.

For this or any similar plan of giving students a practical knowledge of Spanish to be successful, it will be necessary to prepare suitable grammars and reading texts. Whether they are to be prepared or not depends on the attitude of the teachers of Spanish. I personally believe that we teachers of Spanish could gain greater esteem and could accomplish more for the good of humanity in a few years by aiding in the solution of the practical problems I have mentioned than we shall otherwise attain in generations.

EDWARD EYRING

*New Mexico Normal University*

## RESEARCH COUNCIL REPORTS

### COÖPERATION IN CURRICULAR UNITS

NO one will deny that secondary education is undergoing a rapid transition. The changes being wrought are the result of years of intensive research in educational psychology and pedagogical technique. The Committee on the Orientation of Secondary Education, Department of Secondary School Principals, N.E.A., has recently completed its nationwide investigation and has published its report in a bulletin of the Department (vol. 20, no. 59, January, 1936) entitled *Issues of Secondary Education*.

Typical of the thorough-going analysis which characterizes this publication are the following passages from pages 213 and 290:

Educational psychology, in its shift of emphasis from the subject to the learner, affirms that immediate and assured values are essential to stimulating most pupils to learn. Even the school's function to integrate socially the mass of pupils that they may all take some useful place in a coöperative social scheme demands that courses yield values significant to all. A great deal of academic material may indeed be needed, but it must produce actual results and have a direct relationship to better living. . . .

In the light of what this Committee considers to be sound educational philosophy applicable to the problems of creating a desirable educational program in our American democracy, and on the basis of what experimental psychology has contributed to knowledge of educational methods and procedures, this Committee does not believe that a curriculum utilizing conventional subjects as the categories under which school experiences are to be organized, presents a defensible method of procedure. It therefore adheres to the second alternative supporting categories which are more fundamental because inherently involved and directly concerned with the proposed functions of American secondary schools and because more in harmony with the demands of present day psychology of learning.

The effect of this new emphasis on social integration may result in the total elimination of the foreign languages from the curriculum of secondary schools, or it may give foreign languages an increasingly prominent position because of their potential value in contributing to intellectual and cultural orientation. The mastery of a foreign language for its own sake may still appeal to a very limited minority of our students, and the attainment of a reading knowledge as a tool or key may still appeal to those who are definitely preparing for an academic career. For the great mass of students, however, the foreign language class presents an opportunity to correlate their intellectual interests in history, geography, economics, music, art, social problems and the mastery of their mother tongue. Good teaching of modern languages must take into account the new emphasis on social values in secondary education, and experience of teachers in all types of schools shows that this procedure

is possible without serious loss of momentum in the process of language learning.

Coöperation of modern language teachers with other departments in devising and carrying on curricular units and individual projects, which some teachers have developed as an interesting hobby, has thus become an essential part of our classroom procedure. Although a wide variety of conditions may render it impractical to duplicate successful units or experiences, a survey of actual cases will suggest new applications appropriate to one's own situation. A brief resumé is offered here of work done in various typical schools in coöperation with other departments.

The diversity of these contacts is quite obvious in the following statement furnished by Miss Alice M. Hindson of Polytechnic High School, Los Angeles.

*English Department:*

The head of this department says that she feels that there is a distinct carry-over of the grammar learned in the foreign language classes. The children in our classes volunteer the information that the study of the language helps them to understand English better. There is, also, a quickened interest in enriched vocabulary.

In presenting plays, the dramatics teachers have been generous with time and suggestions.

The journalism teacher sends reporters to the department for news and to cover any special meetings. In this way the school newspaper carries items of interest to the whole student body.

In the literature classes a discussion of the classic drama in French affords an opportunity for contrast with the freedom to be found in the English drama. Likewise the French short story lends itself to comparison with the English. A discussion of elements of style, the use of the short or long sentence, choice of adjectives for description, and such details lend interest for many students. An attempt at a literary translation of a short passage gives an opportunity for appreciation of differences or similarities in the ways of expressing thoughts in the languages under discussion.

Proverbs or sayings in the various languages afford another opportunity for correlating with the mother tongue and sometimes for lending point to differences in life and modes of thought.

The many little verses in German that children love to repeat, and the children's songs, as well as the delightful lyrics, lend themselves to comparison with those found in English. There seem to be comparatively few in Spanish and French. This in turn indicates different social attitudes toward child life.

*Social Studies Department:*

The last two examples suggest how very closely social studies and the mother tongue are related.

In history there must be, of course, many cross references that should correlate with the languages. Literature is full of references to historic events.

Current events and economics find daily illustrations of the inter-relation of the various nations. Civics is an open field for analogy and contrast.

The cultural life of a people is a constant source of interest.

**Music Department:**

The lyrics of the various nations set to music form a very noteworthy and pleasant bond between them. What a pleasure for the students to learn a song in the original language! This department has helped us learn such songs. It has written the harmony when only the air was given.

The orchestra has played the national airs of the Pan-American states when our Latin Americans presented a program. Students have served as accompanists for our songs and dances.

At Christmas time we have joined in the caroling with Spanish, French, German and Latin words. At other times we have had class talks on various composers given by the students with selections played to illustrate the talk. On one occasion a pupil from the harmony class played an excellent composition of her own, written in the Spanish rhythm.

**Home Economics Department:**

This department has prepared dishes of the various countries for our parties. Recently, January 12, they made us a *galette des Rois* for our French Club. They have made costumes for the plays in foreign languages. They have dressed our marionettes.

The head of the department brought students from the social arts class to demonstrate social usage in the matter of introductions, for example. This was followed by translation to the foreign language.

One of the teachers talked of her trip to Paris, another of the development of textiles in the foreign land.

**Art Department:**

Pupils from this department have made posters for our clubs and other departmental activities. They have drawn reproductions of historical costumes. They have made designs for costumes for the marionettes in the costume design class. These designs were made up in the sewing classes while the pupils in the French class were writing and memorizing the dramatization of the story they were reading—and learning to manipulate the marionettes.

An art teacher has come to us to talk of her trip to France and to show us *realia* brought back. She has supervised displays in the show case of laces, dolls, pictures and *realia* of other kinds—all definitely connected with our work.

The architectural teacher has lent pictures of Gothic architecture, of Spanish homes, etc.

**Industrial Arts Department:**

In this department stage properties have been made. The marionette stage was built.

A good-will chest for a Mexican school was made. The layettes for one of the drawers were made in the sewing classes; athletic equipment was selected for another drawer, and Red Cross supplies for the third.

**Commercial Department:**

When the Commercial Department is allocating the pupils for office practice, students who have studied the foreign languages have been sent to work in the language department office. There is always a readiness to do work in the foreign language for us, copying letters, plays, etc.

The head of this department says that he has calls for pupils with a knowledge of a foreign language, notably for students of Spanish. While frequently the bi-lingual students seem best fitted to do the work, they have often had their education both in English and Spanish in the schools.



*Physical Training:*

Dances of various countries have been taught.

The games of the various countries afford interesting comparisons.

We have not as yet developed a definite unit in which teachers from two departments have coöperated for a whole semester. When, however, we know that a student is working in some other field on a topic closely related to our subject we have often accepted the report in the two departments.

On the whole, we feel that our Foreign Language Department touches or is touched by many other departments, so that it is not an isolated field in the life of the school nor in the experience of the pupils.

In the smaller high schools such contacts may often result in more extensive coöperation between departments, as is indicated in the following brief synopsis of the work done by Mrs. Alice L. Murdock of the Marlborough School, Los Angeles.

*English Department:*

Grammar—use of common nomenclature with modern language department; simultaneous explanation and practice in construction in so far as possible.

Literature—comparative literature course.

*Foreign Language Departments:**Latin:*

Grammar—common nomenclature study; comparison of derivatives, philological development.

Caesar—comparison of geographical names, etc.

*Spanish-French:*

Effort to emphasize common character; comparative literature, art, architecture.

*Science Department:*

Derivation of names, biographies of scientists.

*Social Science and History Departments:*

Geographical influences; physical, political comparisons; especial attention given to present-day effort for international amity and peace.

*Art Department:*

Sharing materials for notebooks; classroom decoration; collaboration in trips to libraries, art galleries, etc.; study of costumes and arts of various provinces and countries; biographies, etc., of artists, architects, sculptors, illuminators.

Miss Henrietta Way of Fairfax High School, Los Angeles, has developed the individual or personal phase of faculty coöperation. In advanced Spanish the art and music of Spain are studied, and teachers from the art and music departments are invited to talk to the classes. Thus the students gain a more vivid idea of these cultural fields. The same procedure has been employed in the study of the culture of Germany.

Term papers written for a foreign language class have been accepted by the English department as senior themes, which are required of all Senior A's. In such cases the foreign language teacher suggests bibliography both in English and in the foreign language. Similar coöperation

has also been arranged with the instructors of courses in world literature or literary types. The students who elect one of the aforementioned English courses may thus make use of the training received in the modern language class.

Miss Dorothy M. Kincell of Riverside High School reports an interesting experiment in coöperative use of *realia*:

Through the persistent efforts of my principal, Mr. A. G. Paul, and myself, we have inaugurated this year a "language browsing corner," an attractive and comfortably furnished nook in the hall in close proximity to language classrooms. Here we have cases for *realia*, bright posters, shelves for Spanish and French novels and dramas, etc., magazines and newspapers, pamphlets, and notebook projects on cultural background—in short, everything available of interest and helpful to our language students or those interested in language.

The students have greeted the nook with great enthusiasm. A student librarian is in charge each period (selected from capable students with study hall assignments.) They and the others consider it a privilege to browse in the nook and hence no discipline problems have developed. It offers a splendid opportunity for reading programs for accelerated groups as well as a means of creating and developing interest in language for slow students. Our exhibits are changed frequently and student participation is encouraged. In all, the nook has had an encouraging beginning and I have great hopes for enlarging the scope of its service not only to our department but to others as well.

One of my hopes is to develop files of information on Spanish and French history, culture, art, etc., so that these may be available to other departments as well. This can be accomplished by projects among advanced students according to interests. Another hope in the coöperation between language and other departments lies with the social studies department. Advanced language students may be assigned to sophomore classes in world civilization to give reports. For instance, when studying Spanish civilization, reports on "The Early Inhabitants of Spain," "The Romans in Spain," "Moorish Civilization," etc., and kindred topics in German, French, or Italian civilization. Possibilities along this line are unlimited.

In the Gardena High School last year there was coöperation between Mrs. Adele Lawrence of the Art Department and Mrs. Margaret Costenbader of the Spanish Department in putting on a demonstration lesson in B10 Spanish before about ten language teachers, including Miss Evaline Dowling, Supervisor of Instruction over District III. The lesson was supposed to show the color and charm of Mexico. Under Mrs. Lawrence's direction twelve beautiful water colors of typical Mexican scenes were made, which were used by the B10 Spanish class as conversation material. These pictures now have been framed by Mr. Berry's classes in Woodshop and are hung as classroom decoration in Room 139 of the Gardena High School. They include the following scenes: a *Pelota* (or rather *Jai Alai*) Player; a Bull Fight; Mt. Orizaba; a Cathedral; a Peon carrying a Basket of Plants on his Back; the Pyramid of the Sun; Lake Xochimilco; a Maguey Plant; a Pottery Painter; Mazatlan.

At the request of Miss Alice Roripaugh, Head of the English Department, the B10 English classes and B10 Spanish class are studying Irving's *Alhambra* together.

The Foreign Language Department of Fullerton Union High School, under M. L. Myers, had charge of the regular monthly meeting of the Fullerton Union High School P.T.A. on February 8, 1937, at which time the French department presented a program by students enrolled in French classes. With the help of the Music Department a well-balanced orchestra of trained musicians played the accompaniments for a French chorus of students. The program was a decided success.

Mr. Myers has also invaded the social science field to a certain degree. After a brief discussion in class on a period of French culture the students choose topics and make oral reports before the class. For example, a general outline of the various races and peoples who have invaded and settled in France was given to the pupils. Among the topics chosen for reports were the following: the Iberians, the Phoenicians, the Greeks, the Druids, the Romans, Caesar. The students are expected to use the library and find their own material, organize it and present it orally to the class in a five- or ten-minute talk. It is hoped that this work will also give valuable experience in the use of the library and in delivery and presentation of speeches. Since each student has the general outline and it has been briefly discussed beforehand, he should be able to fit the detailed reports into the general plan of the whole. This type of work is a definite attempt to present more cultural material about the country whose language is being studied and can easily be coordinated with work done in other departments.

One of Mr. Myers' students the other day remarked that he thought he enrolled only in a French class, but has discovered he is at the same time also enrolled in music, social science, and geography.

The publication of a foreign language newspaper offers many opportunities for cooperative units of experience for both students and teachers. Mr. Harry C. Theobald of Los Angeles High School described his procedure in a recent issue of the *Forum* (February, 1937, pp. 52-55). Those who are contemplating a similar project will be interested in *El Mirador*, published by pupils of Miss Claribel L. Bickford of Santa Monica High School. This is a five-page mimeographed newspaper put out twelve times a year and selling for two cents a copy or ten cents a semester. The pupils wishing positions on the staff hand in written applications and are chosen according to their interest and ability. The different sheets feature world news, editorials, personal items and school news, jokes, and sports.

Most of the articles are written as class assignments but many of the students take pride in writing items outside of school and handing them in as extra work. The material is collected and assembled by the editors and turned over to the pupils of the Secretarial Department who do the mimeograph work. *El Mirador* seems to meet a definite need of the students as they like to see their articles in print and also feel a certain amount of pride when they can read something dealing with real life.

An interesting example of coöperation on a somewhat wider scale is found in the work of Mrs. Mabel C. Conner, who is in charge of the Radio Department of Adult Education of the Pasadena City Schools. Here she gives courses in radio writing and production. For three years she has been supervising the educational broadcasts of the Southern District of California Federated Women's Clubs over major stations, and for two years she has been in charge of school radio programs. This year she is also directing a series of modern language radio programs in coöperation with the Modern Language Association of Southern California. In the archives of the State Historical Society she has found abundant source material for the production of Spanish radio plays dealing with early California history, and for the elaboration of pioneer fiestas. Her work has thus developed into a joint project of all departments of the Pasadena Public Schools with the coöperation of the Federated Women's Clubs, the State Historical Society, and the Pasadena press. No one can adequately forecast the ultimate value of such a program of coöperation.

Modern language teachers do not claim that the coöperative activities under discussion represent a new departure in their field. Good language teachers have seldom kept within the bounds of printed courses of study. Like all good teachers, they endeavor to minister to the whole child, and by virtue of their special training, they can the better interpret the experiences of other nations and peoples in the solution of problems often very similar to our own.

Coöperative teaching has in many schools been more or less arbitrarily limited to the history and English departments. Modern language teachers, however, can make a definite contribution to the core curriculum. They can often imbue the core material with new cultural implications and more effectively arouse in the students an admiration for the intellectual poise and preparation so essential in every walk of life. Because of this potential factor, and because of the encouraging results observable in coöperative projects, we believe that modern language teachers should play an increasingly important rôle in American education.

F. H. REINSCH

*University of California at Los Angeles*

## CURRENT WORLD PROBLEMS

### EUROPEAN OBSERVATIONS

Surpassing in its gravity any other issue, looms up in Europe the problem of disarmament. The rearmament of Germany has completely altered the political and military outlook of the world. Seventeen years after the creation of the League, armament is forging ahead on an unprecedented scale. The mere diversion of so much wealth and energy to the building of weapons of destruction is a world catastrophe, but it is also an appalling menace. The only excuse seems to be that, for the present, there is no other alternative. The one hope left us is that the most peace-loving nations should become the strongest. Thus the new power of England may prove a stabilizing factor and a guarantee of peace. The more aggressive states, realizing the hopelessness of an armament race with the British Empire, might finally agree to a limitation of military forces.

Concerned over a possible outbreak of hostilities, Great Britain has followed the discussion of the American problem of neutrality with deep interest. The solution is not such as she would have desired. She is aware of the fact, however, that the cash-and-carry neutrality policy of the United States will be relatively favorable to her. The bill will not permit belligerents to obtain arms and ammunitions or to seek loans, but will allow them to purchase essential supplies in food and raw materials if they pay cash for them and carry them away on their own vessels. Since Great Britain has the ships, the naval power and the foreign exchange, she would not be seriously crippled.

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Mussolini again startled the world by his fiery declarations in Rome before 25,000 Blackshirts on the eighteenth anniversary of the foundation of the National Fascist Party. Whatever reservations we may voice touching his political philosophy, he has to his credit an impressive record of achievement at home and abroad. It is difficult to know when he will stop or whether he can ever stop in his efforts to expand the power and prestige of the Italian people.

But there are clouds on the horizon. After the signing of the recent Anglo-Italian agreement, one felt justified in expecting an era of friendly coöperation. Unfortunately, the understanding has been short-lived. Il Duce, during his spectacular visit to Lybia has again expressed distrust of Great Britain. His main concern is the determination of the English people to rearm on the scale of a budget of seven billion dollars. The Italian press sees in this decision a threat to the new Italian empire and the seed of another war. In order to meet the challenge the Grand Fascist Council has decreed to extend for five years the functions of the General Commissariat of War Industries, has provided for the military mobilization of all men between the ages of 18 and 55, and has appealed to Italian skill and inventive genius to render the country economically independent.

Fearful of complications in the Mediterranean, Mussolini has used all his diplomatic resourcefulness to reach an understanding with Jugoslavia. On March 25, a political and economic pact was signed by the two Adriatic powers. Both governments declare their renunciation of war as a means of furthering national policy, and pledge themselves to reach a peaceful settlement of any



dispute arising between them. Mutual promises are exchanged to intensify trade relations and economic coöperation. This *rapprochement* is a good move towards stabilization in the Balkans and in the Adriatic. It may have far-reaching consequences. Italy is bound to Austria and Hungary by the Rome protocols, whereas Yugoslavia is a member of the Little Entente, unfriendly to Hungary and Italy. Now, a point of contact between the two conflicting groups has been provided. The new opportunity can be used by Italy to draw Yugoslavia away from the Little Entente, or Yugoslavia may serve as an intermediary for the settlement of Central European problems.

In some quarters, the treaty has been interpreted as a defeat for French diplomacy. It is the opposite which is probably true. Nothing could please France more than to see a better understanding between these two traditional enemies. Their quarrels and rivalries had for years complicated seriously the problems of the Quai d'Orsay.

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During the past months unexpected developments have taken place in Spain. The insurgents had to their credit several victories. They had taken the important fort of Malaga, they had captured the heights commanding the strategic road from Madrid to Valencia, and had advanced many miles in the region of Guadalajara. But we have now quite another picture. In the Guadalajara sector the Loyalist forces have driven back the rebel army, capturing large amounts of material, and taking many prisoners. Madrid claims that 30,000 Italians were defeated there, and that another Italian division of 10,000 was put to flight in the region of Cordoba.

It is too early to say that a radical change has taken place in the military situation. A very significant fact, however, is that the army which won the Guadalajara victory contained a majority of Spaniards. Encouraged by the Loyalist successes, large numbers of men are volunteering for the government forces. If, in keeping with international agreements, the flow of Italians and Germans to Spain can be checked, it would seem that time would now work for the Loyalists. These recent victories have removed to the indefinite future any possibility of the fall of Madrid into the hands of General Franco.

The revolution still contains dangers of international complications, as recent developments are not comforting either to Hitler or Mussolini. Hitler has evidently lost some of his interest in the conflict, but the eyes of the world are upon Mussolini. What will he do to redeem the Italian reputation? A way out of the present difficulty is not easy to find. He can hardly draw back without suffering a loss of prestige, and prestige is indispensable to a dictator. He cannot violate the non-intervention agreement without precipitating a serious diplomatic crisis and perhaps an armed conflict. As we are writing these lines, we find a ray of hope in the official statement of Dino Grandi that the Italian government has assured Great Britain it would refrain from sending more volunteers to Spain.

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The rapid rearmament of Great Britain has not only irritated Mussolini, but has considerably affected the attitude of Hitler. The reaction, however, is quite different in Rome and in Berlin. Hitler pretends not to be alarmed. Germany, he says, wishes only peace, desires only a small navy, though one of the highest efficiency, and prefers to rely for her security upon land and air forces. These statements should be reassuring to Great Britain, and still the



English remain skeptical. Their diffidence is exemplified in their refusal to consider "any transfer of colonial territory to any other power." The Government, the people, the Dominions, are of one mind, in opposing the restoration of the German colonial empire. Great Britain is willing, however, to discuss with less favored nations the question of free access to the supplies of raw materials in British colonial territories. It would seem at this distance that if Germany were willing sincerely to coöperate in a disarmament program, a return of some German colonies would not be too high a price to pay for the consolidation of peace.

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Many American newspapers have highly dramatized the "Clichy incident" in France and seen in it a confirmation of their fears that France was turning communistic. The simple truth is that the radical elements which predominated in the region of Clichy resented the invasion of their town by the Fascists, who insisted upon attending in a body a cinema performance called *The Battle*. A bloody encounter followed. Although two days later a half-day general strike was called, in protest against Fascist provocation, there was really little sympathy among the workers with the Communists, who led the riot. They have won their demands for shorter hours, better pay and improved working conditions, and they are generally satisfied with the "Matignon agreement." The strike was ordered by syndicate leaders without the assent of the General Federation of Labor, whose secretary, Léon Jouhaux, offered to resign rather than support a strike which might be interpreted as directed against Premier Blum's government.

The Communists were bitterly denounced in the Chamber of Deputies. Premier Blum does not wish, however, to break with them. He may have several good reasons. He mistrusts the Fascists more than he does the Communists. He is willing to work with them, considering that they coöperated in achieving a liberal victory at the last elections, at least until they withdraw of their own free will. He may also believe that the Communists are less dangerous if they are associated with the other parliamentary groups of the Left. Experienced political observers are convinced that France is resolutely opposed to any dictatorship by any man or any party within her frontiers. It remains true, however, that if there were but two Frenchmen in the world, they would at once split into Right and Left political camps, so that each one could assert his personality.

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Recently a symposium appeared in two Berlin newspapers on "European Unity." The *Zwoelf Uhr Blatt* cites the views of eleven prominent journalists outside Germany under the heading, "How Can the European Press Serve Peace?" The eleven are unanimous. They maintain that the best safeguard for peace, as far as journalism is concerned, is to tell the truth and the whole truth in the news columns. Several writers agree that a fair distribution of raw materials, and economic coöperation among the European nations, would be one of the most efficient factors in the preservation of peace. Theoretically we all know what could be done for the preservation of peace, but every measure calls for national sacrifices which governments are not willing to make.

Secretary Cordell Hull, who is rapidly acquiring the reputation of a diplomat and a statesman, contended in a press conference on April 1 that if peace is to be acquired, it is necessary for the nations to reëstablish international law,

revive international morality and the sanctity of treaties, return to the principle of non-intervention in the internal affairs of all nations, large and small, and adopt economic policies based on fair trade methods and equality of treatment.

This message, sound though it is, would have greater force if an international conference were called by President Roosevelt to study the entire problem of world peace. The conference, it is true, might fail, but when at the present pace of armament, the alternative is war or ruin, America should give the nations an opportunity to recover their sanity, even at the risk of her temporary humiliation or embarrassment. Not merely for motives of altruism but for motives of enlightened selfishness the United States should, at the earliest possible moment, issue the call for an international conference. To the hardened isolationists we might say that failure to act promptly may jeopardize our entire program of economic recovery.

PAUL PERIGORD

*University of California at Los Angeles*

## REVIEWS

*A History of French Dramatic Literature in the Seventeenth Century. Part III: The Period of Molière, 1652-1672.* By Henry Carrington Lancaster. (Baltimore, Johns Hopkins Press, 1936. 2 vols. 896 pp. \$10.00.)

*The Principal Comedies of Molière.* Edited with introduction and notes by Frederick King Turgeon and Arthur Chew Gilligan. (The Macmillan Co., 1935. 1085 pp. \$4.50.)

*Ten Masterpieces of Molière.* Edited by Henry Ward Church. (Harper and Bros., 1936. xxix + 625 pp. \$3.00.)

*Introduction à Molière: le Médecin malgré lui, le Bourgeois gentilhomme.* Abrégés avec introduction, notes et vocabulaire par Eunice R. Goddard et Jeanne Rosselet. (D. C. Heath and Co., 1936. v + 199 pp. \$.80.)

G. Michaut's three volumes, which appeared 1922-1925, dealing with Molière's life and works from the beginning to 1666, reviewed all important questions, separated fact from fiction, and made it possible to know what to read and what to avoid in the voluminous bibliography of the dramatist. Michaut died, leaving his study unfinished, but fortunately Professor Lancaster's last addition to his monumental and unique work brings Michaut's undertaking to a successful close. To say that Lancaster completes Michaut is, however, not sufficient: he reviews what has been written about Molière since 1925, supplements Michaut from his more extensive knowledge of French plays (he has read and studied all accessible French plays from 1612 to 1672, which no other critic of French drama has ever done), makes a number of corrections and offers valuable suggestions. Lancaster deals not only with Molière in Part III, but also with all other accessible plays produced 1652-1672, making a total of 301. The latest volumes are, like the former four, masterpieces of penetrating criticism and a thoroughgoing prosecution of an enormous undertaking.

Professors Turgeon and Gilligan have made available in a most attractive volume ten outstanding plays beginning with the *Précieuses ridicules*, and in addition *la Critique de l'Ecole des femmes*, *l'Impromptu de Versailles*, *George Dandin*, and *les Fourberies de Scapin*. Included are Molière's prefaces, dedications, and *placets*. There are résumés and discussions of all plays for which the text is not given, making it possible to gain a knowledge of Molière's complete dramatic activity. Following the Introduction and the prefatory remarks on the fourteen plays are well-chosen questions on Molière's dramatic technique, sources, subjectivity or objectivity, classicism, etc. In answering many of these questions the student will need considerable assistance from a teacher who knows Molière bibliography and has a knowledge of plays of the seventeenth century. The purpose of the vocabulary is to give obsolete meanings and to define all other words with which an advanced student is unfamiliar. Comments on the text are readily accessible in footnotes. In following Michaut where available the editors have given a more faithful picture of the dramatist's life and works than is usually found. There is evident care to avoid repetition of legends and statements founded on insufficient evidence. The Bibliography, necessarily short, should have mentioned La Grange's *Registre* and Michaut's *Molière raconté par ceux qui l'ont vu*, although much of the material included in the latter is available elsewhere. The book is worthy of the highest commendation.

Professor Church's volume, less extensive in scope, includes the same ten outstanding plays (but not the four others) referred to above, and omits Molière's prefatory writings. Remarks on the text are in footnotes, and the vocabulary is intended to be complete, with the exception of a few common words. The editor has followed the latest available criticism of Molière, and in addition, makes a number of interesting observations on the interpretation of the ten plays. His Bibliographical Note will be helpful in selecting the best which has been written on the dramatist. La Grange's *Registre* should have been included, as well as La Grange et Vinot's *Préface* to the 1682 edition of Molière works. Grimarest, although "sympathetic," is unreliable. There are a few slips. In the Contents *le Médecin malgré lui* appears for *le Malade imaginaire*: for *Théâtre de Marais* (p. xi) read *Théâtre du Marais* (without italics); in List of Plays (p. xxvi) *la Princesse d'Elide* is omitted and its description is given to *le Mariage forcé*; *les Fâcheux* was presented at Vaux-le-Vicomte August 17, not August 25 (p. xxv), the latter being the time it was first presented at Fontainebleau; for *Palais-Bourbon* (p. 1) read *Petit-Bourbon* (without italics).

The choice between the two volumes of Molière's plays will be determined largely by the scope of the course, the price the students are willing to pay, and relative merits of the partial or complete vocabulary. It is somewhat unfortunate that both books appeared before Professor Lancaster's Part III, since the editors would have profited by his discussions and findings.

The *Introduction à Molière* is a contribution to a solution of a difficult problem, that of finding French texts with a content which appeals to high-school and first-year college students. Many works, such as *Hernani* and *Cyrano de Bergerac*, they would enjoy, but cannot attempt, owing to linguistic difficulties of the texts, and they too frequently have to read *Sans famille* and *l'Abbé Constantin*, which are not the kind of books they choose for reading in English. Molière's characters, we all know, make a universal appeal, and good comedy is always welcome reading. Every phase of editing has been considered, and the book is the result of scholarly workmanship. All requirements are met: reading, conversation, stage presentation. Unique features are directions for staging, sixteen plates showing costumes, directions for making costumes, songs with musical notation, and bibliographical references for securing other songs used in Molière's plays. The Introduction, résumés of deleted portions of the plays, and Molière's life and works are written in simple, delightful French, enhancing the value of the book for those who encourage the use of French in the class. Finally, unfamiliar English words used as definitions are themselves defined, and modern French equivalents are given for obsolete words and constructions.

In closing, attention should be called to a posthumous article by G. Michaut, "Molière dans son œuvre," *Annales de l'Université de Paris*, 12e Année, no. 2, mars-avril, 1937, 122-149. Michaut reviews the claims of the many critics who would find in Molière's works the reflection of his own life, domestic and social, and shows how divergent and, hence, erroneous are their conclusions.

LAWRENCE M. RIDDLE

University of Southern California

*Madame de Sévigné*. By Arthur Tilley. (Cambridge University Press—The Macmillan Co., 1936. Pp. xi + 160. \$2.25.)

One picks up a new volume by Professor Tilley with a thrill of pleasurable anticipation. His ripe scholarship, his aesthetic appreciation, his psychological penetration, and his sympathetic yet unbiased understanding of the French people warrant the expectation of a profitable treatment, and we are not disappointed in this case.

As the author states in his preface, there is no intent to give a new life of France's most brilliant letter writer. There are enough such lives, although Professor Tilley feels that only Sainte-Beuve and Gaston Boissier have best understood. He wishes rather "merely to bring out in fuller detail than hitherto certain aspects of it" (her life). He therefore deals in four chapters with the accuracy of her information about current events, with the account of her most intimate friends, with her love for her rural retreats, and her need for quiet meditation, and, finally, with her reactions to the books she read. Tilley's general criticism of the many works on Mme. de Sévigné is that they "often fail us in matters which concern her inner life and character."

In the first chapter we perhaps get a new conception of her daughter and chief recipient of her letters, Mme. de Grignan. She is shown to be a discerning and discreet person to whom her mother could show spontaneity and reveal accurately intimate details. Mme. de Sévigné is presented as a correspondent endowed with a spirit of scientific accuracy and an ability to grasp and associate essential facts. Tilley emphasizes the reliability of her accounts and their value in reconstituting the intimate atmosphere of Versailles.

The second chapter possibly adds little to our knowledge except that it suggests a bit of her own nature. She has long been recognized as one who was loyal to her friends even when they were under the cloud of royal disfavor. The list is long: Bussy-Rabutin, LaRocheffoucauld, the Coulanges, Mme. de Chaulnes, Pomponne, Cardinal de Retz, etc. When one is acquainted with the rôle these individuals played, there is additional insight into Mme. de Sévigné's own character.

Mme. de Sévigné's life at Livry and Les Rochers has hitherto been given little attention. She is usually thought of as a woman living wholly in the light of Versailles. But here, in her own correspondence, we have revealed a woman who felt the need of quiet and of opportunity to reflect. One sees clearly here the sympathizer with Jansenist and even Calvinistic views. We understand why the breath of scandal never touched her. The concluding chapter in which we get some of her many comments upon writers is extremely enlightening. "Montaigne is an old friend," she writes. She liked the old soldier Blaise de Monluc. We should expect Rabelais to shock, yet she remarks that *Fay ce que voudras* was the motto of Les Rochers. We find comments on Amyot, the *Amadis de Gaule*, *L'Astrée*, Corneille, Descartes, Pascal. She esteems Corneille above Racine. She liked Molière and spoke of his characters as real people. There are comments on La Fontaine, Boileau, Bossuet, Bourdaloue. Apparently she cared little for LaRocheffoucauld's *Maxims*, despite her friendship with the author. Interesting too is her account of her reactions to de Joinville. But space fails, although we should wish to continue with this chapter, perhaps the most valuable of the book. Mme. de Sévigné "judged books by the light of common sense and her personal impressions."

To conclude: Professor Tilley has given an entirely new picture of Mme. de Sévigné. It is not a denial of previous accounts, but a different account. He has taken what was before us all and pointed out associations that we did not see for ourselves. It was a valuable service.

H. R. BRUSH

*University of California at Los Angeles*

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*Primitivism and Decadence: A Study of American Experimental Poetry.* By Yvor Winters. (New York, Arrow Editions, 1937. xiii + 146 pp. \$2.50.)

Superficially, this book would seem to fall beyond the field of the *Modern Language Forum*, aside from the numerous—and often acute—references to French poets of the nineteenth and twentieth centuries. Yet it is a fundamental book for the understanding of literature, not only in its range of subject matter, but also in enouncing and following consistently a logical approach. Hence the need for definitions and a terminology which, if accepted as a premise by the reader, will lead him to acquiesce in the judgments of the author.

He does, of course, posit an emotion for a poem, but judges with a clarity and sureness which he would like poets to possess, and which, in his opinion, a truly great poet must possess. He is, in other words, a classicist; there can be no poetic discipline without a conditioning ethical discipline, and the first task of the poet is to clarify and integrate his emotions with his reason. Artistic self-control and precision of form—without which precision of matter is impossible—must be exemplified in all good writing, be it prose or poetry: "It can do us no good to be the dupes of men who do not understand themselves."

Partial integration and a falsifying disintegration lie at the heart of the analysis of the primitives and the decadents, and a poet like Robinson Jeffers is reduced to devastation. The experimentalists are likewise probed and judged and at the end is a new, and very suggestive, theory of free verse. As a sample, a paragraph of interest to French students may be quoted:

The term *decadence* is frequently used to denote or connote personal immorality, yet even in this sense the historical defense is sometimes effective. There is no doubt that Verlaine was personally childish, sentimental and debauched. He was in some ways one of the most muddled souls of a muddled century: his life was pseudo-referent even though his poetry was frequently not, and, like his poetry, was too often governed wholly by mood. He was not, as Baudelaire was, morally intelligent among whatever sins he may have committed, and was never much the wiser for his sins or wrote better poetry because of them. The greater part of his life was simply confusion; yet a narrow margin of it he evaluated with precision; to that extent he was superior to such formless predecessors as Lamartine or de Musset, who smeared everything with a consistent texture of falsity. As a poet, Verlaine at his best was rather a primitive than a decadent, for his poetry is not ambitious; his best art was as natural and proper, if we consider his situation in time and space, and potentially as valuable to his successors as the art of the author of *Alisoun*.

E. H. TEMPLIN

*University of California at Los Angeles*



*Amado Nervo: Mexico's Religious Poet.* By Esther Turner Wellman. (New York, Instituto de las Españas, 1936. xii + 292 pp. \$2.20.)

I should like to point out at the very outset of this note the excellent work that the Instituto de las Españas, at Columbia University, and its director, Professor Federico de Onís, are doing in the field of Spanish and Spanish-American literature. The list of publications and the intrinsic value of the studies are increasing yearly. Without mentioning other cultural activities, the Instituto has published so far some fifty volumes dealing with the literatures of Spain and Spanish America or with related fields. Among its publications we find some of the most important pieces of research that we have on their respective subjects. Referring only to the studies pertaining to the literature of Hispanic America published by the Instituto, I should like to mention some of the most outstanding: *Venezuelan Prose Fiction*, by Dillwyn F. Ratcliff; *Martin Fierro, an Epic of the Argentine*, by Henry A. Holmes; *Amado Nervo*, by Concha Menéndez; *Florencio Sánchez and the Argentine Theatre*, by Ruth Richardson; *Edgar Allan Poe in Hispanic Literature*, by John E. Englekirk; and the present study by Esther Turner Wellman. If we remember that the Instituto was founded in 1920, with rather limited financial means, we can not help but wonder at its extraordinary achievements.

The bibliography on Amado Nervo (1870-1919) is probably the most copious we can find on any Mexican literary figure. All through Spanish America and Spain and in the United States, the number of critical studies of this poet is astonishing, and one wonders at the vitality of his lyric and moral message.

Nervo was one of the most prolific poets of his period in Latin America. Twenty-nine volumes form the edition of his *Obras Completas*, compiled by his great friend and fellow poet, Alfonso Reyes. Although he is usually classified as belonging to the modernista movement, his poetry as a whole remains somewhat aloof and more or less detached from that current, especially his later production written after 1912. To be sure, Nervo started out as a modernista and for several years suffered the influence of certain leaders of that group, such as Nájera and Darío; he also partook of the main characteristics of the modernistas, e.g., originality and refinement in regard to form, preference for musical effects; thirst for knowledge; a desire to explore exotic intellectual horizons; an inquisitive tendency which impelled them to study all the philosophical systems in search of a convincing explanation of the old enigma of life and death; the dramatic interrogation in the presence of the unknown; the anxiety stirred by the contemplation of the infinite, and the will to pierce through the thick mist that surrounds our ultimate destiny. All of this constituted the intellectual mood and the philosophical background of that generation of poets. So intense was their feeling of frustration and impotence before the sphinx, that it developed into a kind of complex in some of them. Poets of great culture and genius like Nájera and Silva, Darío and Nervo, Casal and Urbina, who had eagerly sought in philosophy and religion, in science and metaphysics, a solution to the tormenting mysteries of life, after years of anxious search and expectation, became sadly disillusioned. Some, like Nervo and Darío, took refuge in theism or religion; others, like Silva and Casal, ended in despair and pessimism, while Nájera found a certain degree of consolation in a kind of philosophical and sceptical resignation. In this sense, as in other aspects of his early production, Nervo was a typical modernista poet.

After his spiritual crisis of 1912, nevertheless, Nervo departed from his previous philosophical and artistic orientation and became a pragmatic and mystic poet, unique in Spanish America. Although still troubled at times by reason and scepticism, from then on he engulfed himself in a kind of practical mysticism, devoting himself entirely to the moral elevation of his readers. Thenceforth, he was the healer of souls, the Franciscan monk, more preoccupied with brotherly love and spiritual consolation than with art or pure poetry. Needless to say, the great poet that he had been was slowly supplanted by the Franciscan healer and the preacher of universal love and forgiveness.

In spite of his wide culture and unusual capacity as a thinker, in spite of his philosophical proclivities, there is not a philosophy—in the academic sense of the word—in his books. He did not create a system of ideas nor did he develop an original interpretation of reality and life, as one would expect of a true philosopher. What we find in Nervo, in the last analysis, is—as in the Spanish mystics and thinkers of the Golden Age—an ethics, or code of morals. Especially in his later period, he was more concerned with human conduct than with the realm of pure thinking. Here lies his highest merit, and his chief weakness as well. But doubtless Nervo was a great poet and—what is even rarer perhaps nowadays—a great human value. These two aspects of his literary achievement have survived the change in social mood and literary taste which we have undergone since his passing. Today, Nervo is still a favorite with the Spanish-speaking masses, but his vogue is on the decline among the *intelligentsia* of Spanish America.

Among the many critical studies thus far published on Nervo, Mrs. Wellman's volume stands out as the most exhaustive and illuminating interpretation of his philosophical sources and ideas that we have up to date. Most of Nervo's previous critics have concerned themselves with his poetry as an artistic and lyric expression. His literary and poetic bonds with the rest of the modernistas, his indebtedness to the Parnassians and symbolists of nineteenth-century France, his mysticism, etc., had been elucidated; but so far, no one had tried to establish clearly the source of his philosophical influences, a study that was badly needed. And this is what Mrs. Wellman has thoroughly done, hence the merit and usefulness of this volume. Certainly many a critic before had made references to his heavy borrowing from Renan and Maeterlinck, from Bergson and Unamuno, from Buddhism and Theosophy, etc., but none had undertaken the task of determining how much he owes to each one of them, nor had anyone before traced the trajectory of his thought in the clear and precise way in which Mrs. Wellman has done it. Her volume is, therefore, an excellent treatise on Nervo's philosophical evolution. (It might be pointed out that since the book deals rather with his ideas than with his poetry as an aesthetic manifestation, its title is inadequate and, to a certain extent, misleading; it is too comprehensive and too indefinite.)

It is impossible in the space here available to analyze this book in detail. I can only say that the author has patiently and intelligently traced the evolution of Nervo's thought from his incipient poems down to his last preachings of renunciation and forgiveness, determining at each moment his indebtedness to modernistas, Parnassians and symbolists; to Comte, Darwin and Spencer; to Schopenhauer, Emerson, Novalis and the mediaeval theologians, besides the other thinkers already mentioned. The author is strongly devoted to Nervo

and has consecrated ten years of constant study and research to the interpretation of his work. The result is one of the most penetrating contributions to the exegesis of this great poet yet published.

*The Poetry of José Mármol.* By Stuart Cuthbertson. (*The University of Colorado Studies*, vol. 22, nos. 2 and 3, pp. 83-276. Boulder, 1935. \$2.00.)

José Mármol (1817-1871), the most outstanding of the romantic poets of Argentina, belonged to the so-called "generation of exiles." Like all Argentine men of letters of that period—namely, Sarmiento, Alberdi, Echeverría, the Varela brothers, Rivera Indarte, Gutiérrez, Mitre, and many others—Mármol was a victim of the tyrant, Juan Manuel de Rosas, and like them, too, he lived in exile during the bloodiest years of the tyranny (1840-1852).

In spite of the horrors and tribulations which drove its best men into exile, while others paid with their lives for the crime of wishing freedom and liberty for the fatherland, these were fruitful years for the Argentine Republic. From Uruguay and Chile, from Bolivia and Brazil, where they had taken refuge, this generation of truly great men combated Rosas with every weapon at their disposal; at the same time, they laid the foundations of the future greatness of Argentina and created a national literature. In this respect, as well as in others which we have not time to discuss here, the tyranny of Rosas was beneficial to his country as a whole, because he awoke the civic virtues of his most enlightened countrymen and stimulated their patriotism. His crimes and persecutions forced them into exile, and there, in the school of misfortune, poverty, and sorrow, they learned to love their country, to abhor tyranny, to exalt freedom, liberty, and democracy.

During these trying years of proscription, these men developed an ardent patriotism, a great faith in the future of their country, a dramatic and unflinching optimism which has been characteristic of all Argentine writers ever since. While heroically struggling against Rosas, these men profited intellectually. They read extensively; they traveled and became acquainted with other literatures and other cultures, and brought to their barbaric land the fruits of their intellectual efforts and their civilizing experience. At the same time, this was a period of intense creativeness in the literary field. Grief, suffering, and nostalgia made them poets and writers. Some of the best books and poems of Argentine literature were written and published by this generation during the period of banishment from their native land. It may be said, therefore, that the Argentina of today and its excellent literary production had its real origin in that generation rather than in that of the independence period. It is true that these second founders of the Argentine Republic, were inspired and guided by the ideal of their predecessors, the liberators; but they not only carried out the political ideals and the dreams of social and educational reforms of the liberators, but also excelled them in tenacity and superior talent, intellectual training and sanguine spirit.

Of all the poets of that period, Mármol is the one that best represents the ideals and patriotism of the proscribed. As already indicated, he was a romantic poet—like most of his contemporaries—and his poems are an excellent illustration of the merits and vices of that school. His principal models were his compatriot Esteban Echeverría, Byron, the Spanish Espronceda and Zorrilla and, to a lesser degree, Victor Hugo and Chateaubriand. But in spite of all these easily traceable influences, Mármol has a personality of his own, and his

poetry, although very uneven, offering alternatives of loftiness and pedestrian banality, of magnificent inspiration and prosaic ineptitude, is, on the whole, original and, in his chosen moments, worthy of the best romantic poets.

To the general public Mármol is better known as the author of *Amalia*, a romantic novel also written in exile, in which he depicts in a forceful way, the crimes of Rosas' tyranny. As a poet, Mármol is less popular, and has been generally considered as the lyrical enemy of Rosas for the vitriolic poems in which he anathematized the dictator. And yet, there is another aspect in Mármol's poetry, which is artistically superior to his civic invectives, but which has not been so generally recognized. We refer to his love of nature and the many poems in which he sings of his native landscape, nature in the tropics, the majestic beauty of the ocean, and the mystic serenity of night under the southern sky. It is true that critics like Menéndez y Pelayo, Ricardo Rojas, and Calixto Oyuela have been appreciative of these aesthetic qualities in Mármol's lyric production, but generally speaking, we may say that, even in Argentina, the only part of his poetry to have achieved universal recognition is his patriotic and civic poems. It is with great satisfaction, therefore, that we welcome this exhaustive study by Professor Cuthbertson, because it is devoted chiefly to proving the opposite thesis—i.e., that Mármol was essentially a poet of nature and only circumstantially a patriotic bard.

Professor Cuthbertson's study is doubtless the most complete analysis of Mármol's poetry so far undertaken by any critic. The author has limited his task to the interpretation of Mármol's lyric production only (the *Cantos del Peregrino* and *Armonías*), leaving out the rest of his literary output: *Amalia* and the two dramas, *El Poeta* and *El Cruzado*. One or two chapters on *Amalia* would have enriched the work and would have been particularly welcomed, we are sure, by students of Spanish-American literature. *Amalia* was the first important novel to appear in Argentina; in spite of its many defects and shortcomings, it has been translated into several different languages and has remained the most popular Argentine novel of the Spanish-speaking world. But, unfortunately, we still lack a critical study of *Amalia* similar to the one devoted by Professor Cuthbertson to Mármol's poetry. The reason for the exclusion, we suppose, was the desire to maintain the unity of the work. But we wonder if such unity compensates the loss.

In his detailed study, Professor Cuthbertson analyzes Mármol's poetic sources, his literary influences, his principal lyric motifs, his characteristics, his versification, etc. The field covered is rather limited (only two books), but is treated intensively. The three main theories laid down and amply proved by the author, rectify three traditional conceptions in regard to Mármol's production. The first and most important one refers to the classification of Mármol as a poet. Instead of the civic and patriotic passion, which so far had been advanced as Mármol's chief source of inspiration and most conspicuous characteristic, Professor Cuthbertson singles out "nature, love, and God" as his most frequent and typical lyric motifs. The second tends to correct another traditional mistake: i.e., that Mármol's principal literary influences were Zorrilla (as maintained by Menéndez y Pelayo) and Byron. In this respect, after a careful search for and check of all influences, the author concludes:

"After weighing all the evidence, the present writer again must conclude that Echeverría is the basic source for Mármol's ideas, while Byron and Zorrilla are contributing influences, the latter especially in the matter of style."

And later on:

"If Mármol derives principally from anyone, that source is Echeverría, who appears somewhere in the background in almost every detail examined."

The third important contribution of this study is again a departure from the popular judgment—namely, that more than a novelist, Mármol is a great poet of nature, love, and patriotism.

Although all of these three aspects of Mármol's production had been more or less indicated by previous critics, no one had scrutinized his work so patiently as Professor Cuthbertson has. Consequently, none of the previous studies threw so much light as this one upon these controverted points.

MANUEL PEDRO GONZALEZ

University of California at Los Angeles

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*Geschichte der deutschen Literatur.* By Th. C. Van Stockum and J. Van Dam. (Groningen, Batavia, 1935. 2 vols. Pp. xii + 315 and viii + 343.)

No national literature has been so thoroughly, so frequently, and in general so inadequately treated in many compendious tomes as the literature of Germany. In 1795 Erduin Julius Koch completed his *Compendium der deutschen Literatur bis auf das Jahr 1781* as the first large-scale attempt to present a connected picture of the development of German literature from its beginnings to a point approximately contemporaneous to the date of the appearance of the work. Written in a period while the bibliographical and historical sciences were still in their infancy, the work is necessarily inadequate in the light of modern standards. Its sole importance today lies in the fact that it marks the beginning of a never-ending, constantly widening stream of publications, large and small, good, bad, and mediocre, that deal with this topic. To only a very small number of these can we properly apply the much-misused epithet "monumental"; the vast majority is the product of patient but uninspired scholarship.

It is not surprising, of course, that most of the general treatments of German literature have come from the pens of German scholars in their native land. Among foreign products the few rising above the level of mediocrity which readily come to mind are the works of the Englishman J. G. Robertson, the Americans Kuno Francke and Calvin Thomas, the Frenchmen A. Bossert and Arthur Chuquet, and, most recently, the Argentinian Alberto Haas. Now we must add Van Stockum and Van Dam to the list, for their work, in spite of some defects, is clearly well above the average and must be regarded as one of the more successful histories of German literature.

There is nothing new or revolutionary in the arrangement of material. The authors follow the well-established principle of division of the periods of German literature. In fact, they are so entirely conventional in the various sections of their book that the reader, familiar with countless other works of this character, can predict from chapter to chapter and paragraph to paragraph just what is to follow. At the same time, however, they attempt to make an interpretation of historical facts which they present and in many cases their viewpoint and treatment are surprisingly fresh. Only in rare instances do they follow the well-worn paths of tradition in their attempts to explain a work, an author, or a movement.



To the present reviewer the most pleasing feature in the book is the clear-cut set of definitions supplied in the opening paragraphs. This at once gives a firm basis for the discussions of the authors and at the same time for the understanding of the reader. Too many literary histories and particularly German literary histories have suffered from the sin of looseness of definition. Particularly in the last three decades German writers have almost regularly refused to supply a sharply defined basis for their following discussion: they have shifted meanings without informing the reader and the result has always been confusing. Van Stockum and Van Dam clearly define the concepts of "Literature," "Literary History," "German," and other terms which the reader must understand. It is particularly refreshing to find that they recognize the limits of literary history. They never lose sight of the fact that it can be presented only in the form of constant change not only of the medium, language, but also of the bearer, the people. Many literary histories fail to grasp the fact that the German people and the German language of the Tenth Century are basically different from those of the Thirteenth or Eighteenth Centuries.

The evaluation of individual authors is a point upon which the present reviewer is not able to concur wholly with the writers of the book. In the case of many minor authors the question of relative importance is of course largely a matter of opinion. It is somewhat surprising, however, to find that Friedrich von Spee is accorded less space than Johann Scheffler, that Johann Moscherosch and Abraham a Santa Clara are treated together in one paragraph, and that even Sebastian Brant is deemed worthy of only nineteen lines.

Technically the book is a beautiful product of the printer's art. The Roman type is large, clear, and unusually legible. The paragraph and section divisions are logical and apparent. It is most unfortunate that the proof reading was apparently done with little care. The conscientious reader is constantly disturbed and annoyed by typographical errors so that he finishes by reading with a pencil in his hand. All these defects, however, are unable to detract from the intrinsic value of the work. It is without question a worthy addition to the long list of its predecessors, and it is to be hoped that the authors will soon see fit to give the public a revised and improved edition in which the minor faults of the present form will be properly remedied.

GUSTAVE O. ARLT

*University of California at Los Angeles*

## TEXT BOOKS

### FRENCH

*A Review of French Grammar.* By André Mesnard. (Harper and Bros., 1936. xii + 434 pp. \$1.60.)

This is a complete review of the essentials of French grammar, based upon the sound theory that "French is still a living language," and offering material suited to the conversation class as well as to the intermediate level.

The first of the twenty-one lessons is devoted to the conjugation of regular and irregular verbs. Simplified tables are given for the three regular conjugations and these are repeated in more detail in the appendices. The irregular verbs are grouped into six classes according to a common peculiarity in change of stem when the word stress changes. A seventh class includes those which have no common peculiarity. Whether this grouping would prove of value or shorten the amount of memorizing necessary, could be argued. However, it is an attempt toward the solution of a difficult problem.

Each lesson after the first is made up of five parts: 1. Explanation and illustration of grammar rules, which are very clear and complete. Tables are used to good advantage for the pronouns and adjectives. The treatment of *devoir* and *fallor* is exceptionally clear. 2. A section, in French, of related sentences based upon a vocabulary suited to situations or events experienced by any student. This exercise offers material for conversational practice. 3. Verb review. 4. Grammatical review, the aim of which is to drill the student in "specific points of grammar by means of sentences that can be translated almost literally." Here again is good material for oral work. 5. Composition. A passage of connected prose, more difficult than the grammatical exercise, aimed to acquaint the student "with the difficulties involved in transferring thoughts from one language to another." Copious notes accompany each exercise.

The appendices give full tables for the regular verbs, an alphabetical list and outline of the principal irregular verbs, a reference list of irregular verbs.

There are French-English and English-French vocabularies and an adequate index.

AURA D. HARDISON

University of Southern California

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*An Alternative French Composition Book.* By M. E. Coindreau and L. F. H. Lowe. (Henry Holt and Co., 1936. Pp. viii + 260 + lxxxv. \$1.60.)

As textbooks for advanced composition courses in French, the Coindreau and Lowe books offer as good material as can be found at the present time. Like the great majority of French composition books, the *Alternative French Composition* offers another trip to France. It has, as far as content is concerned, one great advantage over most other such books in that it gets off the beaten path followed alike by tourist in France and college student in the American classroom. It includes illustrations and lessons on La Vallée de la Chevreuse, Monaco, Cannes, and a trip through Tangiers and Morocco. As the authors say, "The realistic, the human atmosphere which we endeavored to introduce into our earlier work has been extended by the use of conversation in the narrative portions of the English text, and by endowing the various

characters with a shadow, at least, of individuality." An extensive vocabulary and a comprehensive grammatical appendix complete the working material in the text. In spite of the book's interest and completeness, it should not be attempted before the third or fourth year unless the students have had intensive study equivalent to at least sixteen units of college French.

MYRON I. BARKER

University of California at Los Angeles

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*Easy French Readings.* Edited by George R. Havens and Olin H. Moore. (Henry Holt and Co., 1936. Pp. xvii + 518 + cxvii. \$1.72.)

This book includes all the reading necessary for the second-year high school French course. Included in the one volume are: *Sans Famille* (115 pages + 34 pages of exercises), *Le Voyage de Monsieur Perrichon* (80 pages + 14 pages of exercises), *Le Comte de Monte-Cristo* (73 pages + 10 pages of exercises), *La Dernière Classe* (7 pages + 2 pages of exercises), *La Chute* from *Les Misérables* (43 pages + 7 pages of exercises), and selected poems and songs (26 pages). Cultural material on geography, history, and traits of French character, is distributed throughout the book without breaking up the continuity of the separate texts.

The appearance of the book is attractive, the binding seems strong, as it needs to be to serve four successive generations of high school students, the paper is excellent, the print clear, large and legible. The illustrations for *Sans Famille*, *Monte-Cristo* and *Les Misérables* are artistic photographs from the film versions.

The book is quite free from typographical errors, showing evidence of the careful proof reading claimed by the authors. However, page ix of the introduction evidently escaped their careful scrutiny, as it contains three typographic errors: omission of the acute accent on *méridional*, *qui for oui*, and omission of a comma after *monsieur* in line 24. The definition of *nourrice* at the bottom of page 11 is not quite applicable to the use of the word on page 12, line 15, and may cause confusion in the mind of the student. Page 138, C, line 1: *met* should be *mettre*; page 371, line 26: *debarqua* should be *débarqua*. Some of the questions in the exercises should be reworded so that they cannot be answered by "yes" or "no"; for example, p. 130, 9; p. 131, 5; p. 134, 9; p. 135, 6; p. 138, 4; etc.

These, however, are only minor corrections. The book is an admirable piece of work, because the material is well chosen and well organized.

MABEL L. SHARPE

Fullerton Union High School  
and Junior College

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*A Book of French Verse.* Edited by L. E. Kastner. (Cambridge University Press—The Macmillan Co., 1936. 348 pp. \$1.75.)

*Petite Anthologie: Poésies Françaises.* Edited by Thomas Rossman Palfrey and Samuel Frederic Will. (F. S. Crofts and Co., 1936. Pp. ix + 130. \$1.00.)

The most ungrateful task, besides the work of creation, is perhaps the selection of specimens of literature capable of doing justice to their authors and gratifying the fastidious taste of the reader. As everyone, including the editor, is entitled to his likes and dislikes, the purpose of this review is less to criticize

than to venture some personal remarks about the two publications, *A Book of French Verse* and *Petite Anthologie*.

Speaking generally of these books, let us say that it is regrettable that neither of them has even alluded to the essentials of French metrics, so necessary for the understanding and enjoyment of French poetry.

It is evident that the author of the first of these two volumes tried not to duplicate the *Oxford Book of French Verse*, which is more complete, but as he stresses in his introductory note, planned "to include the most characteristic, not necessarily the most beautiful, pieces written by representative poets." He also says that it is not intended to be an anthology, but considering the great number of writers represented, it is not far from being one.

One may question whether the poets to whom the selections are confined have all exercised a pronounced influence or pointed the way to a new orientation, and if minor poets like Maurice Scève, Louise Labé, Gilbert, Chénedollé and others found a place in this book, why not give one also to poets like LeFranc de Pompignan, Delavigne, Laprade, Soulayr, and Arvers, some of whom were included by Auguste Dorchain in *Les Cent Meilleurs Poèmes de la Langue Française*?

Moreover, why not begin with Charles d'Orléans or at least Villon, as did the editors of the *Petite Anthologie*, who did not think those poets too difficult for students "qui ne possèdent encore la langue qu'imparfaitement"?

But these remarks should not lead us to underestimate the good qualities of the book, which offers an instructive preface, judicious selections, and useful notes for the comprehension of the text.

As for the *Petite Anthologie*, the reader will be sorry to find it lacking in biographical and chronological data about the authors and their works, and some critics may not approve the choice of the *Marseillaise*, a beautiful anthem, but not necessarily a model of poetry. However, the book is very well presented, and praise should be given to the editors for offering the students "dans un format attrayant et bon marché, un choix de poésies françaises, à la fois intéressantes et caractéristiques dont le vocabulaire ne soit pas trop difficile."

MARIUS I. BIENCOURT

University of California at Los Angeles

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*Chicot Ambassadeur* (Episodes from "Les Quarante-cinq"). By Alexandre Dumas père. Edited with introduction, notes, and vocabulary by Henry A. Grubbs. (F. S. Crofts and Co., 1936. Pp. xv + 225. \$1.25.)

*Chicot Ambassadeur* is an episode from the novel *Les Quarante-cinq*. The editor has so happily selected his passages that they form a complete story of thrilling adventure running along without a break. He has provided sufficient historical data in the introduction and notes to explain all references to characters that enter only occasionally into the story of Chicot. The introduction contains a brief biographical sketch of Alexandre Dumas, a discussion of his chief works, three pages on the novel, *Les Quarante-cinq*, and a list of the most important recent books on the study of Dumas.

The vocabulary of thirty-five or more pages excludes articles, pronouns, common prepositions, numerals, adverbs formed from adjectives which are given, all words identical in form and meaning with English words, and words sufficiently similar in form to be recognizable as cognates of English words. It

includes, for the most part, a correct and clear translation of idioms used in the text, and proper names requiring no special commentary, although a few important omissions in the way of idioms are noticeable.

The notes are especially good and should enable even students with a very limited knowledge of the history of the period to follow the story easily. A map of southwestern France showing the domains of the King of Navarre and the route followed by his expedition to Cahors has been provided.

The book might well be used for rapid reading by a third-year college class, or possibly a fourth-year high school class, in institutions stressing the reading method. The absence of exercises for practice in the use of the vocabulary indicates that the editor did not intend *Chicot Ambassadeur* for classes in which the object of instruction is the acquisition of an active vocabulary.

The book is well printed on good paper. Only two or three typographical errors occur in the text.

Santa Ana Junior College

LELLA WATSON

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*Le Gendre de Monsieur Poirier.* By Emile Augier and Jules Sandeau. Edited by Clyde Cannon Webster. (D. C. Heath and Co., 1936. Pp. xxv + 139. \$.72.)

This is a new edition of the Augier-Sandeau social comedy that has long been popular with teachers of French. As the editor says, it is "a complete revision of the text edited several years ago by the late Professor Benjamin Wells." He has made the following changes: "the complete text, as revised by Augier, is given; several pages of exercises are included as a guide to teachers who use the direct method; brief notes are put at the foot of the page whenever they seem necessary; most of the explanations ordinarily placed in the Notes are to be found under key words in the Vocabulary; the Introduction is almost entirely new."

Little more, in fact, need be said about this attractive, well-edited text. The exercises have been worked out with care and look extremely usable. The Notes, which are brief, serve only to clarify thought, never translate. The Vocabulary seems flawless. The Introduction is complete, including historical background of the play, biographical data concerning the authors, and critical analyses of their works. One wonders if such painstaking and scholarly introductions are sufficiently appreciated and used by the students for whom they are prepared, but this, of course, is beside the point.

MARGARET S. HUSSON

Pomona College

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*Le Missel d'amour.* By Albéric Cahuet. *Lettre-préface* by Paul Bourget. Edited with introduction, notes, and vocabulary by Alexander G. Fite. (D. Appleton-Century Co., 1936. xxv + 155 pp. \$1.20.)

Professor Fite, who has done so much in promoting interest in Curel and other modern French dramatists, now renders a further service in placing at our disposal the masterpiece, *le Missel d'amour* (first published in 1923), of a writer who has achieved an enviable place in France and who should be better known in America. This is a short novel (about one hundred pages) written in a delightful style and dealing with a subject involving romance and mystery, themes which never fail to appeal. The scene is laid for the most

part in a medieval castle of Périgord, and centers about the quest of an old book which an antiquarian of Paris wishes to secure. This castle has been the scene of foul play and romantic adventure.

A *lettre-préface* by Paul Bourget analyzes Cahuet's art and assists the reader in finding the reasons for the appeal which the novel makes. If Bourget had been talking to Warner Oland (better known as Charlie Chan), he might have said, "You see, Mr. Oland, we have here the best elements of the modern detective story without any of its cheap tricks. Furthermore, the principles of art are observed: an extraordinary situation in which you or I might at any time be plunged, and its treatment without the slightest departure from the demands of verisimilitude. This is the way our Balzac would have treated the subject. And then you see a French tradition in the interest shown by Cahuet in depicting *états d'âme* and subordinating intrigue and external action. But I fear the story would have to be considerably altered, were it to be filmed, since the mystery is solved, as best as it can be, without appeal to expert detective services."

If so much space is given to describing the novel, it is to show how wise has been Professor Fite's choice. In editing the novel, he has spared no pains in elucidating the text and in introducing its author. We learn of the author's interesting literary career, and with the help of numerous illustrations we visualize Cahuet in his study, the old *bouquiniste* in his shop in Paris, castles and landscapes of Périgord, and interiors of the old castle. If we want to know more of the history of Périgord, of its cities and villages, of Briand, of interesting spots in Paris such as the Pont-Neuf and the *quais* with their displays of old books, we find ample and interesting explanations. M. Cahuet should be well pleased with this sympathetic and scholarly introduction to American readers.

LAWRENCE M. RIDDLE

University of Southern California

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*Climats*. By André Maurois. Abridged and edited with introduction, notes and vocabulary by W. L. Wiley and R. W. Linker. (Henry Holt and Co., 1936. Pp. xxvi + 225 + l. \$1.00).

The publishers of Maurois' *Climats* are to be congratulated on their courage and foresight, and the editors on their excellent scholarship in making a new text available in the rich field of contemporary French literature. For many years our advanced classes in high school and second- and third-year classes in college have been subjected to the same out-worn and dated reading material that our grandfathers studied in the little red schoolhouse. The vast number of new publishing houses to enter the textbook field in recent years, instead of seeking new, original and vital material, have preferred for the most part to borrow slavishly and imitate successes attained years ago by the older firms. There should be some sort of a gentlemen's agreement to prevent this endless reduplication and resultant confusion. If more publishers venture into the abundant new domain that is available we shall have at least a partial solution of the problem. Many teachers of French will eagerly seize upon this additional text from the pen of one of France's foremost living writers in order to keep abreast of the times and at the same time widen their own horizon. Students will be stimulated by the fine introduction to *Climats* to read more of



Maurois, and then to read other writers who with him are today creating world literature and reflecting the deepest currents of this stirring epoch. Many of our students, surely, will never know what is going on unless they are guided in the proper direction.

The editors have shown great ingenuity in making the present text as useful as possible. By the wise omission of approximately 75 pages from the original, a compact volume of 225 pages remains. Space has been further economized by reducing the notes to a minimum and placing them conveniently at the bottom of the page where the student can most readily refer to them. The vocabulary seems adequate for the most part, although on p. 106 many students will fail to get the significance of "*une symphonie en blanc majeur*" due to the fact that *arums* and *soleils d'or* are not explained, while on the contrary such common flowers as *bleuet* and *marguerite* are.

The introduction furnishes us with one of the most complete, understanding and sympathetic studies of Maurois that has yet appeared in the English language.

ALEXANDER G. FITE

University of California at Los Angeles

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*En Amérique.* By André Maurois. Edited by Robert M. Waugh. (American Book Co., 1936. xvi + 192 pp. \$1.00.)

It is often claimed that American students in second- and third-year French courses are unable to appreciate stories dealing with French life. The people, institutions, and customs portrayed often seem so unreal to the student without a foreign background, that much of what he reads is meaningless to him and the finer and more subtle points usually escape him altogether. No such criticism can be made of André Maurois' *En Amérique*, however, and teachers of French will be grateful to Mr. Waugh for having made this work available in such attractive textbook form.

The book is divided into two parts. Part I is an account of the author's first visit to the United States in 1927 and describes his personal reactions to a new and strange environment. This portion is largely subjective, and Maurois' apt and amusing comments recall vividly a period and an attitude toward life which are becoming part of a rapidly receding past. Part II deals with America as he found it on coming to Princeton as an exchange professor in 1931 in the midst of the depression, and his approach here is very properly more objective and serious. Although the book deals chiefly with New York City and the region in the near vicinity, this picture of "ourselves as others see us" is such an excellent cross section of typical aspects of American life, that it will appeal alike to students from New England to the Pacific Coast.

The editor's introduction and partial bibliography will be useful to the student unfamiliar with Maurois. The notes, which are in French, are excellent, but a few more could be added with advantage. The vocabulary is good, on the whole, but there are a number of inexplicable errors and omissions. For example, *pont*, used several times in describing experiences on shipboard, is rendered only by "bridge," although here it obviously means "deck," whereas *passerelle*, which on p. 15 does mean (the captain's) "bridge" is translated by "footbridge, gang-way, gang plank." The meaning of *la plante des pieds* is not given under either *plante* or *pied*. In the notes the editor mentions Maurois'

use of English words like "breakfast," "clams," etc., to create an exotic atmosphere, and by failing to list *smoking*, 22, in the vocabulary, he leads us to infer that this is likewise an anglicism for *l'action de fumer*, although the word is obviously used here in its standard French meaning of "dinner jacket, tuxedo." *Pendules*, 5, is the plural of *le pendule* ("pendulum"), not of *la pendule* ("clock"). *Licencié* and *agrégé*, 62, are not satisfactorily rendered by "licentiate, A.B.," and "fellow (of a university), professor." These two expressions have no exact equivalents in the American educational system and should be explained in a note, as should *ouvrage*, 42. The idiomatic line: *Sur le doux visage de Filene se fige le masque du martyr* also calls for a note, and the student should be particularly warned against translating *parfaitement belle*, 49, ("flawlessly or statuesquely beautiful") by its overworked English cognate. More serious is the complete omission of the derived forms *embusqués*, 100, ("war-time slackers") and *refoulés*, 109, ("repressed or inhibited individuals"). The vocabulary lists only the infinitives *embusquer*, ("to ambush, post") and *refouler*, ("to repel, drive back, ebb, flow back"). Other words used in the text in a specific or technical sense not given in the vocabulary, or in some cases entirely omitted, are *offrir*, 7, ("propose"); *faire (la guerre)*, 7; *unie*, 16, ("smooth"); *quadrillage*, 17, ("pattern of checks or squares"); *folie*, 17, ("caprice, irregularity"); *transversale*, 18, ("cross street"); *supérieur*, 19; *éditeur*, 19, 23, ("publisher," not "editor"); *oeuvres*, 19, ("charities"); *plateau*, 20, ("platform"); *procès*, 21; *assaut de boxe*, 21; *fauteuil à bascule*, 25; *en*, 27, ("as, dressed as"); *intérieur*, 29, ("home environment"); *thèses*, 30, ("arguments"); *claquer*, 33, ("flap"); *foncer dans*, 34, ("plunge into"); *folle*, 38, ("playful, capricious"); *élevées*, 43, ("improved"); *en trois points*, 55, ("in detail"); *posait*, 60, ("set"); *rebelle*, 85, ("spirited"); *de premier plan*, 93, ("preponderant, all-important"); *contrôlées*, 100 ("supervised"); *sensible*, 100, ("susceptible, responsive"); *sentiments de la horde*, 100, ("herd psychology"); *prix*, 109, ("value"); *s'emballer*, 111, ("race"); *répondent aux*, 113, ("alternate with"); *combinaison*, 113, ("overalls"); *pour*, 115, ("although, because"); *refuse-toi*, 116, ("deny yourself to"); *hauteur*, 116, ("lofty, disdainful attitude").

It is to be hoped that these omissions will be rectified in a later edition, as this is a delightful book and one which should make a wide appeal. The mechanical make-up—binding, paper, type—is very attractive and this reviewer has noted only two typographical errors: *système*, 18, (for *système*), and *soc*, (for *socle*), in the vocabulary. *Naugaqua*, 27, is possibly an incorrect spelling on the part of Maurois for *Naugatuck*.

KENNETH M. BISSELL

University of Southern California

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*Tovaritch*. By Jacques Deval. Edited by Frédéric Ernst and Hélène Harvitt. (Henry Holt and Co., 1936. xii + 192 + lxviii pp. \$1.12.)

With the charming performance of Eugénie Leontovich in the Pacific coast première of *Tovaritch* fresh in mind, it is easy to write enthusiastically of this modern comedy-drama. The publishers are to be complimented upon making Deval's most popular play available for student use while it is still enjoying a huge success, having just completed a two-year run in London after eighteen months in Paris and Berlin. A film version in French is current also.

The action of the play takes place in the cosmopolitan *milieu* of Paris several years after the Russian Revolution and is concerned chiefly with the plight of two Russian refugees, an imperial princess of the house of Romanoff and her husband, Prince Ouratief. In spite of their poverty, they have consistently refused to spend or convert into French national bonds the four billion francs that have been entrusted to them by the former Tsar. Faced with starvation, they enter the employ of a rich bourgeois family as butler and maid, and their identity remains unknown until the arrival of the very guests whom they sought to elude. When they finally yield the money to the detested commissar Gorotchenko in order to prevent foreign purchase of the oil rights in two Russian localities, it is because they feel that the Tsar would have sacrificed all to keep Russia's resources intact. There is a certain amount of pathos in this loyalty to the old régime, which when fused with a greater love for Russia, makes it possible for them to call even their Communist enemy "Tovaritch" or "comrade."

Although dealing with political and financial transactions, the play abounds in humorous situations and clever lines, and is thoroughly entertaining. Its people are imaginary but its local-color is authentic and exudes a real Parisian flavor.

As would be expected, the present edition is a scholarly one. Besides an extensive vocabulary, there are adequate footnotes in which proper names are explained and idiomatic expressions paraphrased in French and frequently translated into English as well. There is a detailed *questionnaire* covering the four acts which could be used for conversation and testing the student's knowledge of the play. An introduction in English gives an account of Deval, the man and his works, and the book is further enhanced by illustrations of certain dramatic scenes and a map of Paris which, alas! stops short before the *rue de la Glacière* where the scene opens.

The text would be suitable for second-year college students. It could be read by high school classes in intermediate French, but much of the sophisticated satire would be lost on immature minds.

LUCY M. GIDNEY

Los Angeles Junior College

#### GERMAN

*Continuing German.* By Otto P. Schinnerer. (The Macmillan Co., 1936. Pp. xi + 235. \$1.60.)

*Continuing German* is, to be sure, a worthy successor to the author's previous text, *Beginning German*. While it is designed primarily to follow the latter, it is so arranged that it can be used conveniently by teachers who have used any of the other shorter grammars in the first course.

It contains reading selections, exercises, a grammatical appendix, an excellent list of active idioms (about 160), and vocabularies. The reading material is based on the continuous story of *Karl Heinrich* by Wilhelm Meyer-Förster. Unquestionably, this forms an ideal intermediate step between the "manufactured" selections of introductory texts and unadulterated, real literature. The psychological effect of enabling the student in this way to handle larger, connected units of worth while reading material cannot be overestimated. And worth while it is, this story, affording the student an insight into college life and home life in Heidelberg.

The good judgment and skill of the author are further evidenced by the way in which the grammatical topics of each lesson have been selected. With an installment of a continued story as the basis of each lesson there is always a danger of forcing the style to make it illustrate the various grammatical topics of the lesson. The author, however, has avoided this danger by observing what points of grammar the text illustrates *naturally* and has organized his grammatical material accordingly.

It will be appreciated that also in this book the author has given due attention to a badly neglected matter, namely, that of vocabulary-building by utilizing the derivative principle.

*Continuing German* answers a great need and will be welcomed and profitably used by teachers who are aware of the fact that the question: After the Grammar, what next? has been a major problem in the instruction of German.

GODFREY EHRLICH

University of California at Los Angeles

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*High Points in German Two Years.* By Eugene Jackson and William D. Pearson. (New York, College Entrance Book Co., 1937.) Pp. iv + 123. \$40.)

This book was compiled by the authors to provide a short review of the high points of German grammar and civilization for the aid of progressive teachers whose object is the preparation of students for State Regents', college entrance, or school examinations.

The lessons of Part One of the volume furnish concise explanations and adequate drill exercises for each high point of the grammar. A list of one hundred frequently used nouns is included under High Point I. High Point XVI, moreover, contains a number of commonly used idioms. High Point XVII provides supplementary material concerning the designation of time and the numerals, and High Point XVIII brings a list of 115 important verbs.

A constant review of High Points I and XVII is advised by the authors; however, for the translation of the English exercises contained in each lesson the student will have to acquaint himself also with the standard two-year word list in Part Four.

The *Oral-Aural* section of Part Two of the book provides suitable German selections with cultural content designed for comprehension and dictation. A number of German questions to be answered in English is added to each story.

The cultural lessons of Part Three offer a short connected story of German civilization in English. German questions for self-testing are found at the end of each lesson. Following the cultural lessons are 150 English questions of the completion type for rapid-fire review.

A list of high school examinations appended to Part Four will be welcomed by teachers as well as students.

Some suggestions for improvements may be listed:

1. Since the prepositions are treated in High Point IV, they should have been excluded from the exercises in High Points II and III.
2. The English equivalent for the preposition *ausser* should be supplemented by *except* (p. 9), for *gedenken* substitute *sich erinnern* (p. 22), *academic subject* should be *Unterrichtsgegenstand* or *Fach* (p. 31.)

3. New words, not appearing in the standard two-year word list, are in some cases lacking explanations as to gender, number, or meaning. See *Erkältung* (p. 13), *Lampe* (p. 14), *Schrank* (p. 16), *Aufsatz* (p. 22).
4. The exercises of the Oral-Aural section would be more effective if their vocabulary had been limited to the standard two-year word list only.

The handy little book will serve well its intended purpose. It is rather unique and reveals careful planning and painstaking work of experienced teachers of foreign languages.

C. B. SCHOMAKER

*University of California at Los Angeles*

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*Abenteuer in Berlin.* By W. K. von Nohara. Edited by Lilian L. Stroebe and Gabriele M. A. Humbert. (F. S. Crofts and Co., 1936. xiv + 188 pp. \$1.00.)

This book fills a real need in high-school German courses, as there is a noticeable scarcity of easy and interesting reading material for elementary classes. The majority of German readers designed for high-school use are far too difficult and stress the literary and cultural elements of Germany rather than life in the modern world. Literary and cultural readings make little impression on the student if he is continually struggling with linguistic difficulties. The approach to material of this sort must be carefully planned, and it must not be given in too large doses.

In the choice of reading material one should begin with texts that reflect the natural interests of children of high-school age—and what appeals to them more than stories dealing with radio, airplanes, detectives, and wild adventures in general? Of course, the plot of *Abenteuer in Berlin* is wildly improbable and the story has no special literary value. Bruno, aged fourteen, and Hans, aged twelve, aided by ten-year-old Kathrin, succeed in putting the police on the trail of an international crook who has stolen the model and working plans of a valuable machine and has successfully eluded the authorities until his suspicious actions arouse the attention of these amateur sleuths. These adventures would even be fairly interesting for a junior-college class and, of course, any high school class would simply revel in them. At the same time the student can be gently led to an interest in German history by introducing stories dealing with the historic monuments of Berlin and Potsdam.

The notes and vocabulary are very complete and well-arranged. I, personally, would like them still better, if the notes and idioms were placed at the bottom of the page in which they occur instead of in the back of the book.

The general appearance of the book is attractive, but it could be improved by the addition of a few pictures of the localities mentioned, as it contains none at all. Of course, the introduction gives a list of helpful booklets that contain suitable illustrations to accompany the text, but it seems to me that this does not entirely compensate for the lack of pictures in the book itself. A few attractive pictures make a vivid impression upon the minds of young students.

However, *Abenteuer in Berlin* impresses me as one of the most useful and attractive texts that I have examined, and I am confident that it will serve

a useful purpose in maintaining the student's interest and helping him to acquire a good basic vocabulary and facility in reading.

IDA DAVIS HALL

*Santa Maria High School and Junior College*

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*Drei Männer im Schnee.* By Erich Kästner. Edited by Clair Hayden Bell. (F. S. Crofts and Co., 1936. Preface, pp. v-vi; introduction, vii-xii; text, 1-159; notes, 161-172; vocabulary, 173-251. \$1.25.)

The many friends whom the author, Erich Kästner, captivated throughout the United States by his racy juvenile tale, *Emil und die Detektive*, are again intrigued by his latest lively narrative, *Drei Männer im Schnee*. One chuckles over the adventures of the wealthy Tobler of Berlin, who "possesses many millions but is no millionaire," whose plebeian tastes are ridiculed by his servants, and who arrives incognito at the Grand Hotel in the Bavarian Alps, having won the trip as second prize in a slogan contest sponsored by his own factory. His caprice of masquerading as a common man among fashionable hotel guests causes comic situations: at first, his selection of clothes outlandish in fit and color, and then the mistaken identity upon arrival with the other prize-winner, a poor, proud Ph. D. who is capable of winning many prizes but who has sought in vain a job in the advertising business. The daughter, shocked by her father's plan, but fearful of his suffering discomfort and disdain, had disclosed by telephone to the hotel management his freakish plan and his most personal whims, and had arranged for his care. The impoverished Ph.D., by mistake and much to his surprise, is cared for most tenderly, even to three kittens being provided in his beautifully furnished room and a heated brick in his bed. The millionaire in disguise is quartered in an unheated, scantily furnished room of the top story. And so the light-hearted tale spins merrily on. Underneath the fun and burlesque is keen social satire, though the story is meant primarily to entertain.

The text is more difficult than the author's previous popular *Emil*, but of greater appeal to the mature student because of its delineation of human nature. However, the plot is a bit too thin to be spread over so many pages, especially if one considers the readers for whom the book is intended in this country, namely, students in their second year of college German. For rapid reading in the fourth semester or possibly in the third, it is just the right type; Students may, however, find their interest lagging after having read half the story. Words of high frequency learned ordinarily in the first-year college course have been omitted from the vocabulary.

CLARA BATE GIDDINGS

*Pasadena Junior College*

### SPANISH

*The Elements of Spanish Grammar.* By Elizabeth Andros Foster. (W. W. Norton and Co., 1936. vii + 205 pp. \$1.45.)

Among the new grammars being published from time to time for beginning students of Spanish it is not easy to find one that will be wholly satisfactory for college use. In fact one is prone to grow skeptical about finding a new grammar that will be simple and comprehensive enough while maintaining the high level of reasoned exposition best adapted to the adult mind. Too often



grammars used in college are written under the assumption that students will be frightened and overwhelmed by a logical and comprehensive exposition of the grammatical structure of the language.

This grammar has the merit of presenting the structure of the language in a progressive, reasoned manner adapted to the mature mind. No effort is made to consider the student as a child. The rules are stated methodically and fully. The writer was pleasantly surprised to find in this book grammatical commentaries and teaching devices used by him to advantage while using other "easy grammars" as texts: for instance, the paradigm explaining the radical-changing verbs (p. 156).

The work comprises twenty-four lessons, besides the usual introduction on pronunciation. It ends with an appendix on the verbs (regular, irregular, radical-changing, etc.)—one of the most complete yet seen in this type of grammar—and a vocabulary. The material presented in each lesson includes a certain amount of grammatical forms, rules of grammar, Spanish sentences for reading and translation with vocabulary attached, a most useful grammatical commentary of these sentences, and finally sentences in English for translation into Spanish. Perhaps some teachers might find this last part somewhat deficient in length, but the grammatical content is abundant enough and the Spanish text lively and interesting enough so that the teacher will find it relatively easy to increase the amount of practice material. The style and content of the Spanish sentences is of a living and idiomatic nature, more so than is usually the case with elementary grammars. There is no doubt in the writer's mind that this book fulfills a real need, and that it will be welcomed and used advantageously in colleges for first-year Spanish.

H. CORBATÓ

*University of California at Los Angeles*

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*Second Spanish Grammar and Composition.* By Raymond L. Grismer and Doris King Arjona. (Harper and Bros., 1937. x + 297 pp., including vocabularies and index. \$1.60.)

Maps on the inside covers, some excellent photographs, and a rather pleasing format make this an attractive book. It is intended for intermediate classes and in its twenty-four lessons it reviews the fundamentals of Spanish grammar. Each lesson is composed of three essential parts: the grammar review, the reading text, and exercises.

The grammar is as simple as possible, the important rules being stressed and exceptions, for the most part, being omitted. It would seem that a slightly different arrangement of the material, particularly the examples, would make for quicker visualization. An innovation is the insertion after many of the rules of "diminutive exercises," calculated to aid the student by allowing him to test at once his grasp of the grammatical principle just explained. The authors have made a special effort to develop a feeling for idiomatic Spanish. In addition to the idioms included for recognition only, each lesson contains a list of six idioms of high frequency. These idioms appear in the reading text, and the student is required to use them in the composition.

The reading texts for the twenty-four lessons make up a most interesting story of the trip of several young people from New York to San Francisco by way of the Panama Canal. Sailing along the coast of Florida they talk of

Ponce de León; in the Canal Zone, of Balboa, Drake, Morgan; along the west coast their conversation turns to the old Spanish galleons, to Joaquín Murrieta, to the modern "Clipper" ships of the trans-Pacific airways.

The exercises in each lesson consist of a *cuestionario*, based on the reading text, drill exercises, and a final composition.

J. G. BICKLEY

Occidental College

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*Easy Spanish Reader*. New and enlarged edition. By William T. Tardy. (Dallas, Banks Upshaw & Co., 1937. 234 pp. \$1.12.)

The new edition of this reader substitutes a few new chapters for those found in the former one, such as: a description of the Pan-American Highway; a Mexican celebration; Pan-American Day; and an exchange of student letters.

The outstanding feature of the reader is the addition of a well-illustrated version of *Lazarillo de Tormes*. It is told in an interesting way and retains the original piquancy of the picaresque stories. However, one might criticize the wisdom of inserting *Lazarillo* for the use of immature students who have no knowledge of the classic picaresque novel.

As in the first edition, the author aims to furnish material that can be read quickly and enjoyed without the pupils' having to refer constantly to the vocabulary. Heading each chapter is a list of new words convenient for reference. There are ten useful review lessons similar to those of the first edition. Other types of study and review aids might have been included to add variety. The new edition omits the English composition exercises.

EDITH KNOLES

Beverly Hills High School

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*Paradox, Rey*. By Pío Baroja. Edited with introduction, notes and vocabulary by Claude E. Anibal. (The Macmillan Co., 1937. lvii + 145 + cxxx pp. \$1.80.)

In this brief tale of adventure, Silvestre Paradox, that delightful intellectual vagabond who is at heart Baroja himself, finally achieves escape from drab existence in the ample freedom of uncivilized Africa, where circumstances afford full expression to his whimsical spirit and demand of him the career of action which the author constantly glorifies. Shipwrecked among the savages of Uganga, Paradox becomes their king, and in establishing a benevolent dictatorship which leads eventually to a society without tobacco, without money, without bureaucracy, but with land and work for everyone, he expresses concretely Baroja's personal philosophy. Under his rule, barracks and jails do not exist; the schools have no teachers, no pedagogues; justice takes for its model the Biblical decision of Solomon; and a classic merry-go-round, with blue, red and yellow horses, appears in the public square! But soon the French come, bringing soldiers and machine-guns to force civilization upon Uganga. Three years later, all the blessings of modern life are enjoyed—the negroes have a Christian Church, and a music hall where only sensational attractions show; they have jails for their drunkards and murderers; they have hospitals for the many that suffer from imported diseases. And, with astonishing unanimity, they "go marching off to the next world."

This book may be read with equal benefit and pleasure by intermediate and advanced classes. The editor, taking full advantage of the unusual elasticity

of Baroja's novel, has succeeded in preparing a text which provides the younger student with an exciting story that he can read with some degree of facility, and which offers to the more mature student both an illuminating analysis of syntactical usage and a detailed, stimulating introduction to the author's works and literary craftsmanship. The various divisions of the text have been carefully arranged so that each type of student may find exactly what he needs and can assimilate. One or two lines of dialogue that might offend the sense of propriety of less sophisticated groups could have been deleted. This, however, is only a minor point.

The Vocabulary, consisting of 3516 words, has nearly 77% listed in the Buchanan *Graded Spanish Word Book* and 75% of the items included in Keniston's *Basic List of Spanish Words and Idioms*. Few books of intermediate difficulty, not expressly simplified for the classroom, present so excellent a combination of vocabulary and effective subject material. It would have been advisable to include in the general vocabulary the meaning of the words occurring in the Spanish quotations in the notes, as for example, the meaning of *irracionalidad* (p. 160, note 18, 21).

For those whose concern is merely a sparkling, swift-moving story, *Paradox, Rey* will have a decided appeal; but for those who can appreciate its humor and irony, its sweeping and profoundly sincere destructive criticism of the evils of civilization, it will hold a deep interest as a literary masterpiece and as a compendium of the rich and iconoclastic ideology of Spain's best-known contemporary novelist. In view of recent political events and the civil war, this edition is especially timely and significant, for Baroja's novel, in its revelation of the corruptions and inadequacies of an anachronistic Spain, suggests a background to the present conflict.

DOROTHY TORREYSON

*La Verne College*

### WANTED

To complete the files of the Association's publications, the following are still needed:

*Modern Language Bulletin*, vol. I, No. 2 (Nov., 1915).

*Modern Language Forum*, vol. XVIII, Yearbook (Apr., 1933).

Persons having either of these numbers are urged to communicate with the undersigned.

M. A. ZEITLIN

## NEWS AND NOTES

### MODERN LANGUAGE CENTER NOTES

In his closing remarks as president of the Modern Language Association of Southern California, at the meeting held December 21, 1932, the writer of these lines painted a picture of a Modern Language Center: a Service Bureau, housed in a substantial structure and fully equipped to introduce both teacher and student to the best that the foreign nations have contributed to world culture. At the same meeting a questionnaire was filled out by those present, in which more than forty members indicated their interest in the creation of a Center.

At the meeting of the Executive Council, held April 29, 1933, at Scripps College, the question was again brought up, and the writer was appointed chairman of a Center Committee. Subsequent appointments included Mrs. Bertha Goodwin, Miss Minnette Porter, Mr. B. C. Benner, and Mr. Eugene Lueders. The committee met several times, considered various plans, and came to the conclusion that little could be accomplished in the face of the critical economic conditions.

The committee was, however, rewarded when in the course of its inquiries it discovered that the Los Angeles Public Library had rooms available for committee meetings. The Research Council of the Association and various committees later took advantage of this opportunity. The Center Committee viewed with envy the spacious rooms of the Classical Center, which likewise offered space for committee meetings.

In the spring of 1935 the committee petitioned the Los Angeles school authorities to set aside some room in one of the local schools. On April 12th came a reply that our request could not be granted; but there was an encouraging note in that reply. The committee decided to wait with securing headquarters and to gather some *realia* in the meantime.

As this goes to press, the Center Committee is again approaching the local school authorities, requesting that they reconsider the matter, especially in view of the renewed strength and enthusiasm on the part of the membership of our Association. The committee is pointing out that formerly the office of Mr. George W. H. Shield, supervisor of modern languages of Los Angeles City Schools, served also as a Service Bureau, and that the language library has been transferred to the Sentous Center. It is felt that this Center would best serve the purposes of our proposed Language Center.

It is interesting to note that at this writing our Association has 333 members, 115 of whom are teaching in local schools. This number will surely be augmented when the Association meets again April 24. The committee is certain that of this large number many are vitally interested in our project. This was evidenced last year, when in response to a letter sent to the heads of modern languages in Southern California, a number of our colleagues replied with enthusiasm over the idea of a Center, some even promising financial assistance. One colleague wrote: "The modern language teachers at . . . will support in every way possible a Modern Language Center and a Service Bureau, when the details are worked out. *It seems that professionally we can not afford to do otherwise.*"

While the petition to the school authorities is being prepared, several members have written statements on the importance of a central rallying-point for

modern language teachers. Following are some excerpts: "To make our teaching vivid and live we should have access to as many types of *realia* and illustrative material as possible." — "Not only could such a Center be used to display books and other teaching material and *realia*, but also for exhibits of students' projects and other classroom work." — "It would forward effective modern language teaching and study very much if one or two rooms could be found in our city system for constructing such an open museum." And further: "Not only should there be a central depository for the educational materials which the Research Council of the Modern Language Association has been gathering, but we should also seek to develop a small but effective library of general linguistic materials."

While the Center Committee has as yet been unable to conquer space, it seems to have conquered the element of time; for it has gathered some interesting materials which will make a good beginning, once the element of space is conquered also. It was, indeed, encouraging to receive enthusiastic replies to inquiries from language centers in other parts of the country. The materials received from these centers will be on exhibit at the spring meeting of the Association.

Miss Minnie M. Miller, head of the Department of Modern Languages at the Kansas State Teachers College of Emporia, writes: "*The Service Bureau for Modern Language Teachers*, organized in 1929 at the Kansas State Teachers College of Emporia, offers French and Spanish teachers mimeographed bulletins dealing with club work, *realia*, series for conversation, bibliography of texts, testing suggestions, etc. There are also French and Spanish postcards for loan and booklets on Spain. The only charge is for postage: five cents for each bulletin or booklet and twelve cents for postcards."

Miss S. M. Hinz, secretary of the German Service Bureau, writes: "*The German Service Bureau*, University of Wisconsin, Madison, Wisconsin, has four chief activities: (1) it issues the *German Service Bureau Notes* eight times a year; (2) also monthly bulletins, either free, for cost of mailing, or cost of printing; (3) loans plays, pictures, slides, films, and other material for club and classroom use; (4) advises on problems connected with teaching or conducting clubs. The 50c fee pays also for the *Notes*. Postage on borrowed material is extra."

The San Francisco *Modern Language Service Bureau*, located at Mission High School, 18th and Dolores Streets, San Francisco, was established in September, 1935, under the auspices of the Modern Language Association of Northern California. Mr. John T. Reed, Secretary-Treasurer of the Bureau, informs us that his Bureau has "prepared a large number of mimeographed sheets which deal with bibliographies of popular books about, for example, Spanish history, travel in Spain, biographies, Paris, France, etc., of material for games, Spanish clubs, foreign correspondence, etc., and lists of addresses for various kinds of *realia*." The material for Spanish and French far exceeds that for German and Italian. On display at the headquarters are textbooks, travel posters, pamphlets, periodicals. This Bureau does not undertake to supply any articles of *realia*, but furnishes information as to where they can be obtained. Requests are also answered concerning methodology, texts, and other matters. The Bureau has a large collection of mounted pictures (9x12", heavy card) concerning life in foreign lands; these sets are loaned for a minimum sum.

Mr. S. A. Freeman of the Middlebury French School, Middlebury, Vermont, sent us a mimeographed pamphlet on "Realia for French Instruction" and one on "Le Cercle Français."

Mr. Carleton A. Wheeler, former supervisor of modern languages of Los Angeles City Schools, and at present professor of modern languages at Tufts College, Massachusetts, writes: "I welcome with all my heart the opportunity this meeting (referring to Apr. 24) and your interest in *realia* offer me to be of some assistance to the modern language teachers of Southern California,—the group that still has the warmest spot in my professional and personal heart. And I believe I am in a position to send you some interesting material." Professor Wheeler is preparing a message for his friends here, which will be heard at the spring meeting through a phonograph record.

Professor Wheeler is associated with the World Wide Broadcasting Foundation which operates a short wave radio station in Boston, Mass. (W1XAL: frequencies 6.04 - 11.79 - 15.25 - 21.46 Megacycles). Literature, Languages, and Music occupy a prominent place on the monthly program. On Saturday, April 17, a German program will be heard and on Saturday, April 24, an Italian program, both programs to be presented at 4:00 p.m. E.S.T. and at 11.79 Mc.

This is a non-profit organization, devoted to furthering international good will, education, and enlightenment. Others associated with this institution are: W. M. Lewis, Pres., Lafayette College; H. Shapley, Dir., and L. B. Andrews, of Harvard Observatory; W. Y. Elliott, Harvard University; W. S. Lemmon, founder of W1XAL; G. M. Sneath and J. C. Scammell, Boston University. Information folders are sent upon request.

Our Center Committee has also inquired about recording equipment and films. Dr. Gustave O. Arlt, chairman of the German Department at the University of California at Los Angeles, informs us: "In connection with the sound amplification system in Royce Auditorium the University of California at Los Angeles is just about to install complete sound-recording equipment. This equipment is to be used by the Department of Public Speaking and the Foreign Language Departments for the purpose of recording samples of speech of both teachers and students. The Departments of French, German, and Spanish will in future require all their teaching candidates to make a recording of their voices in the foreign language. Similar recordings are to be made by all upper division major students. The advantages of this innovation are obvious. The student or prospective teacher will be able to hear the sound of his own voice in the foreign language and will be able to correct his enunciation by comparison with perfect recordings.

"The equipment will be in charge of a technician furnished by the university. The cost of recording to the department or the student will be one dollar for a ten-inch record or fifty cents for a six-inch record. The university is prepared to coöperate with the local public school authorities by permitting language teachers in high schools and junior colleges to use this equipment at the same rates. Inquiries and requests in this regard should be addressed to Mr. David L. Wilt, purchasing agent, University of California at Los Angeles."

From Pasadena Junior College comes this item about films: "In the struggle for survival of the fittest among curriculum offerings, adaptation to and of the environment is the current slogan. The foreign sound film is one of the latest devices for vivifying and popularizing foreign languages among the students



and the community. The Foreign Language Department of Pasadena Junior College under Miss Kathleen D. Loly's direction as chairman is presenting this year five foreign feature films in a local theatre at a minimum price. These have a running time of eighty minutes, closing at five o'clock in the afternoon, are free from dialect, and have usually superimposed English titles. Their definite appeal in language, photography, and musical background is very evident from the enthusiastic audiences that have ranged from eight hundred to fourteen hundred and from the eager inquiries from student and adult organizations of the vicinity as well, about how soon the next film will be shown. "La Guerre des Valses" and "Koenigswalzer" from UFA Film Company, "Sans Famille" from Du World, and "Juárez y Maximiliano" from Aztec are to be followed soon by another Spanish film, the last of this year's series.

Modern languages are now being challenged in this country from many sides, and we feel that a well-equipped Modern Language Center will help the modern language teacher, in some measure, to meet this challenge. The whole-hearted support thus far received warrants our going ahead with our plans. Until the Center has its own quarters, however, the members of the Center Committee, whose names are given below, will keep the materials thus far collected in their respective offices and answer inquiries by mail. A self-addressed stamped envelope should be enclosed, when making inquiries.

For information concerning *realia* obtainable in Southern California write to Mrs. Bertha Goodwin, Associate Chairman Center Committee, Manual Arts High School, Los Angeles (French); Mr. E. E. Sauer, Pasadena Junior College, Pasadena (German); Mr. B. C. Benner, Lincoln High School, Los Angeles (Spanish). For information concerning *realia* obtainable elsewhere write to Miss Minnette Porter, Secretary Center Committee, Oceanside-Carlsbad Union High School, Oceanside (French); Mr. Meyer Krakowski, Chairman, Los Angeles Junior College, Los Angeles (German); Dr. Marion A. Zeitlin (during the absence of Dr. César Barja, Associate Chairman Center Committee), University of California at Los Angeles, Los Angeles (Spanish); Miss Josephine Indovina, Los Angeles Junior College, Los Angeles (Italian, local and otherwise). For information concerning modern language teaching in Los Angeles schools write to Miss Esperanza Carrillo, Assistant Supervisor of Secondary Curriculum, Los Angeles City Schools, Chamber of Commerce Building, Los Angeles.

MEYER KRAKOWSKI, *Chairman*  
*Modern Language Center Committee*

*Los Angeles Junior College*

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#### FOREIGN LANGUAGE SECTION, NEW ORLEANS

The National Federation of Modern Language Teachers and the American Classical League sponsored a Round Table at the annual meeting of the Department of Superintendence, N. E. A., Feb. 22, at New Orleans. The topic for discussion was *Foreign Language Study in the High School of the Future*: (a) What are the implications of Progressive Education? (b) What is the valid rôle of the junior high school? (c) Should senior high school courses be autonomous or aim at college continuance?

Three specialists presented the case for foreign language teaching during the first hour: Miss Lilly Lindquist, Supervisor of Foreign Languages, Detroit

Schools, discussed the organization and results obtained in general language courses; Professor A. Pelzer Wagener, College of William and Mary, Williamsburg, Virginia, spoke on values of classical languages; and Dr. Walter V. Kaulfers, Stanford University, presented the case of the modern languages.

The second hour was given to a panel discussion of the material presented. Nationally known educators and psychologists represented the various fields: secondary education, educational psychology, high school administration, curriculum construction, measurement and evaluation. A report of the meeting is being prepared by Professor James B. Tharp of Ohio State University and will be published in an early number of the *Modern Language Journal*.

#### PANEL DISCUSSION AT SAN FRANCISCO

A Modern Language Panel discussion was included as a Section Meeting, March 22, at the annual conference of California principals held at San Francisco. Dr. George H. Merideth, Deputy Superintendent of the Pasadena schools, presided, and through his guidance those present enjoyed a friendly interchange of ideas on the subject of foreign language instruction in secondary schools.

Dr. F. H. Reinsch of the University of California at Los Angeles presented a summary of reports by Southern California teachers on their practical contributions to curricular units. He pointed out that modern language teachers are rendering valuable service in their various schools by coöperation with their colleagues in many departments. An article by Dr. Reinsch on this theme appears in another section of this issue of the *Forum*.

As the second speaker, Dr. Walter V. Kaulfers of Stanford University and formerly of Long Beach Junior College discussed the problem of prognosis. He emphasized the fact that no adequate technique has yet been developed to predict success of students in modern languages and urged that elementary classes be open to all who desire to enroll.

Miss Mary E. Davis, Pasadena Junior College, and Mr. Meyer Krakowski, Los Angeles Junior College, spoke briefly on practical aspects of language learning, and Miss Gregoria Ormasa, Roseville Union High School, and Miss Margaret McCully, San Mateo High School, spoke on their experiences in conducting introductory cultural courses in foreign languages. Professor Clair Hayden Bell, University of California, urged that linguistic mastery must not be sacrificed.

The attendance at the panel discussion was rather small since several other sections were meeting at the same time, but it was felt that the recognition thus given to modern languages might lead to further and more fruitful contacts.

#### RAPID-READING BOOKLETS

Many teachers are getting very good results from the inexpensive readers first published by Mr. Hagboldt and Mr. Bond of the University of Chicago, and now distributed by D. C. Heath and Company. These little readers are graded in five respects: vocabulary, idiom, grammatical forms, sentence structure, and thought content. They are available in French, German and Spanish, and they may be purchased singly at 20 cents each, or in sets, as desired. The French series now contains five, the Spanish five, and the German 12 numbers.

The Oxford University Press has recently announced the publication of a similar series of Rapid-Reading German Texts of 9 booklets, based on word-frequency. Each volume contains 64 pages with vocabulary, and sells for 30

cents, or \$1.00 for a set of 4 titles. The first 4 numbers, Series A, are based on a vocabulary of 1200 words, and the 5 new numbers, Series B, are on a slightly easier level, having a basic vocabulary of approximately 1000 words. The German series is thus in many respects identical with the French Rapid-Reading Texts previously published by the Oxford University Press.

Attention should also be called to the new series of German Contact Readers, published by the University Press, Cambridge, and distributed by The Macmillan Company, New York. They contain 60 to 90 pages each, and are listed at 40 and 45 cents. Series I presents stories of Medieval Epics; Series II, Biographical Sketches of Schiller, Luther, etc.; Series III, German Stories of Today; and Series IV, Yesterday and Today in Germany.

An innovation in rapid-reading texts which will receive hearty approval of teachers and students alike is the Heath Visible Vocabulary Series in French, German and Spanish. Facing every page of text is one giving the vocabulary of that page, alphabetically arranged, followed by the necessary notes; with the exception of a small nucleus vocabulary, every word is repeated as often as it occurs throughout the text. The student is thus relieved of the arduous task of vocabulary thumbing, and the probability of error in translating words with many meanings is greatly reduced. These texts can, therefore, be read much more rapidly and intelligently than the old type with vocabulary at the back of the book.

#### A NEW QUARTERLY

A new journal devoted to German culture in its modern aspects and edited by Professor L. A. Willoughby of the University of London will be of interest to many teachers who are seeking to understand European cultural backgrounds. *German Life and Letters*, (Basil Blackwell, Broad Street, Oxford; Quarterly, 4s. 6d. net) hopes to contribute in some measure to the improvement of relations between England and Germany, "not by making propaganda for the German idea, but by presenting the problems that confront Germany and, through Germany, the world, in an historical perspective, free from political bias." The first number of the journal, which appeared in October, 1936, contains an article on *German Foreign Policy Since the War* by G. P. Gooch, an article on the *Art of the German Novel* by Erwin G. Kolbenheyer, and other articles on *Austrian Nationality and Austrian Literature* by Professor Willoughby, the *Press in Modern Germany* by F. B. Aikin-Sneath; the *Berlin Stage 1935-36* by W. D. Robson-Scott, and a translation from the *Stundenbuch* of Rainer Maria Rilke by Gertrude Craig Houston. The table of contents, volume one, number two, which appeared January, 1937, contains an article on *Germany and the Germans* by W. H. Bruford, quoting letters and reports of English travellers who visited Germany during the 18th century; *Modern Germany and the Interpretation of Germanic Antiquity* by F. Norman, a very fair analysis of the attitude of modern Germany toward the Germanic past; *Thomas Mann and Hans Grimm* by Richard Samuel in which the two men are compared and contrasted in an objective manner; *Gerhart Hauptmann and 'Hamlet'* by S. D. Stirk shows the importance of Hauptmann's conception of Shakespeare and analyzes Hauptmann's drama, *Hamlet in Wittenberg*, and his novel, *Im Wirbel der Berufung*; a *Visit to German Women's Labour Camps* by Hannah Stuart gives a report of a visit to eight camps of the German Labour service for women last summer; an article on *Josef Weinheber* by K. W. Maurer presents a summary of the

literary work of this interesting contemporary Austrian poet. It will be seen that political propaganda and the promotion of party interests have no part in the plan of this quarterly publication. Through the coöperation of scholars from many different fields a general view of many phases of German life will be presented: history, music, art relations, and particularly literature. The editor of *German Life and Letters* is to be congratulated on the type and impartiality of the articles which have appeared thus far. This journal should find a place in every school and public library in English-speaking countries.

#### CIVILIZATION TEXTS

Professor Charles H. Handschin of Miami University has recently published his *Introduction to German Civilization*, Prentice-Hall. The first part of the work is devoted to German history, general information about each part of Germany, Switzerland, and Austria, followed by a syllabus of German history from 375 to 1934. The second part deals with German institutions and life, and the third with great literary men and their works. Each section of the book is followed by exercises on perforated pages. A bibliography at the end of the book lists the works upon which the outline is based and includes the best translations available of literary works. Titles have been arranged by periods and within each period alphabetically by authors. The *Introduction to German Civilization* may be recommended for supplementary study in the first two years of German or it may be made the basis for a separate one- or two-year course in German civilization.

A concise survey of *Spanish Civilization* for Junior and Senior High Schools has recently (1935) been published by the Oxford Book Company. It was prepared by Edith F. Staver, head of the department of Spanish, Newton High School, Elmhurst, New York, and edited by José Martel, College of the City of New York. The *Survey* is in the form of four paper-bound booklets and places in the hands of the pupil the minimum essentials for a course in Spanish civilization. The first booklet has chapters on the geography of Spain, Spanish daily life and customs, famous buildings in Spain, Spanish discoverers and explorers, sports and fiestas. Mexico and the South American Republics are treated in Book II. Book III and Book IV present a somewhat more mature treatment of Spain. Each chapter is crowded with information which may easily be supplemented by the teacher, and at the end of each chapter completion tests are provided to emphasize the important facts. The booklets may be used in the seventh or eighth grades without any previous study of Spanish or may be used as supplementary material in elementary Spanish classes.

French teachers would do well to consult *France: Crossroads of Europe* by Anne M. Peck and Edmond A. Méras (Harper and Brothers, 1936) for suggestions and supplementary work in French civilization.

F. H. REINSCH

University of California at Los Angeles

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#### WHY STUDY FRENCH?

The excellent radio address entitled "Why Study French?" which was delivered by Professor M. S. Pargment of the University of Michigan is now available in five-page printed pamphlet form. Free copies, in any quantity, may be obtained by applying to Professor Pargment or his publisher, Henry Holt and Company, 257 Fourth Avenue, New York City.

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## EUROPEAN TOUR, SUMMER 1937

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Last summer a party of students toured Europe with Dr. Frank H. Reinsch of U.C.L.A. as guide. A similar party under the personal direction of Dr. Reinsch will visit England, France and Italy during the summer of 1937 and will spend about forty-five days in Switzerland, Austria and Germany.

The complete itinerary is as follows: Sail from New York about June 30. Motor tours in London and to Stratford-on-Avon. Daylight trip across the Channel and to Paris. Motor trips in Paris and to Versailles. Train to Cologne. Steamer up the Rhine to Mayence. Brief visits to Frankfurt-on-the-Main and to Heidelberg. Through the Black Forest to Switzerland. Bern, Lausanne, Geneva, Interlaken, Lucerne. Through St. Gothard Tunnel to Italy. Milan, Florence, Rome, Naples, Pompeii, Venice. Several days of sightseeing in Vienna. Steamer up the Danube. Linz, Salzburg. Motor trip in upper Bavaria. Munich, Nuremberg, Bayreuth, Leipzig, Dresden. Visit to Saxon Switzerland. At least a week in Berlin. Visit to Potsdam. Boating trip on the Spree Canals. Several days in Thuringia, Jena, Weimar, Eisenach. Sail from Hamburg about August 26. Arrive New York about September 3.

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For complete information regarding this trip address  
**F. H. REINSCH, 1322 North Gardner Street, Los Angeles,**  
or Call HO. 2807 for an Appointment.

Please mention *Modern Language Forum* when answering advertisements.